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The Oral-Aural-Visual Program for Teaching Language Arts: Units of Instruction. Grade Nine.
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The language program and the six thematic literature units outlined in this oral-aural-visual guide for grade 9 were developed by the Indianapolis Public Schools under Title III, Elementary and Secondary Education Act. The literature units--"Excitement at Your Elbow," "Worlds of the Weird and the Wayout," "Close-Ups," "War and the Individual," "A Sound of Different Drummers," and "The High Cost of Living"--run concurrently with the language program which is based on 10 basic sentence patterns and their transformations, and which includes lessons on the history of the language and on dialects. Each of the literature and language units contains an outline of instructional steps, a brief statement of rationale for these steps, and lists of appropriate materials and such activities as composition assignments or special projects requiring the use of audiovisual equipment. In addition, transparency masters and suggestions for ditto masters are provided for use with the language units. (A more lengthy discussion of the rationale for the activities in thses units is found in TE 000 953.) (JS)

TE 000 954
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OAV

The Oral-Aural-Visual Program for Teaching Language Arts

Units of Instruction
Grade Nine

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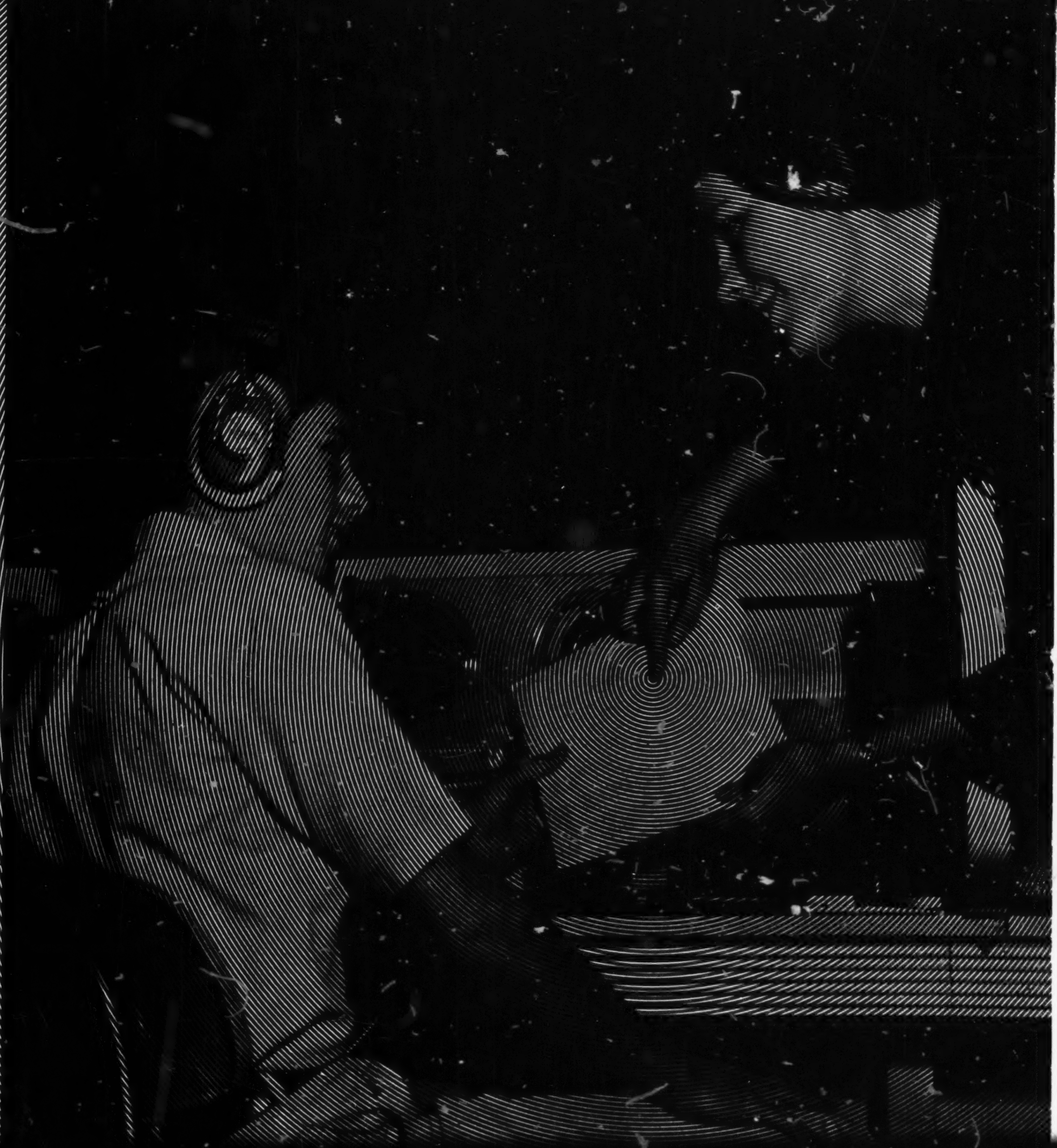

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The Oral-Aural-Visual Program for Teaching Language Arts

Units of Instruction
Grade Nine

ED025509

These units were developed and field-tested during the period June 1967 through August 1968, by personnel of the Indianapolis Public Schools in a project (No. 67-03188-1) funded under Title III, Elementary and Secondary Education Act of 1965 (P.L. 89-10), Office of Education, U.S. Department of Health, Education, and Welfare. This Title III project was in turn based on classroom procedures and prototype units of instruction developed in the Burris Laboratory School, Ball State University, Muncie, Indiana, in a three-year Program for English research study under contract with the Office of Education, U.S. Department of Health, Education, and Welfare, Project No. 5-03892-12-1.

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ABOUT THESE UNITS

The format of these units has been developed in order to simplify their use in the classroom. The activities for the various steps in the units set down the order of procedures that the teacher will follow as he implements these activities. A brief statement of rationale is also provided for each step.

The degree to which the teacher understands the rationale behind an activity determines the degree to which the activity will be successful with the students. For this reason the writers of these materials have made the units brief and functional, and have assumed that the teacher who uses them will read, re-read, and digest the ideas set forth in the OAV Concepts Guide.

The teacher will find repeated references in the units to the various sections of the Guide and to the APPENDIX in the back of the Guide. By having the Guide close at hand while a unit is being taught, the teacher can maintain a clearer understanding of how to implement the activities and why the activities are educationally sound.

UNIT TITLES

UNIT I: EXCITEMENT AT YOUR ELBOW

UNIT II: WORLDS OF THE WEIRD AND THE WAYOUT

UNIT III: CLOSE-UPS

UNIT IV: WAR AND THE INDIVIDUAL

UNIT V: A SOUND OF DIFFERENT DRUMMERS

UNIT VI: THE HIGH COST OF LIVING

THE LANGUAGE PROGRAM

UNIT I: EXCITEMENT AT YOUR ELBOW

GENERAL OVERVIEW

This thematic literature unit is the first of six, and it is recommended that it be implemented during the first weeks of the school year. The theme is general in order to provide the teacher with the greatest flexibility. This, of course, is necessary at the beginning of the school year because the students are, in most cases, new to one another and strangers to the teacher. Excitement At Your Elbow offers students opportunities to read widely, to choose books that suit the individual's needs and interests. Furthermore, the activities in this first unit are meant to set a positive atmosphere by allowing each student to participate on his own terms. Such activities as informal discussions among small groups of students, private performances or rehearsals, and the private communication in the journals tend to lessen the pressure that is created when students are new to the teacher. Contact with students on an individual and small group basis also benefits the teacher because it increases the teacher's knowledge of individual differences in a shorter period of time than the usual technique of working with the whole class. All of these activities are designed to give each student a feeling that he is succeeding and that the English class is the best part of his day.

Briefly, Excitement At Your Elbow confronts the students with the questions: "What is excitement? Where is it found? What does it consist of?" It stimulates individual thought and opinion and promotes discussion and inquiry. Equally important is the fact that the activities in the unit introduce the student to the idea of listening with an "inner ear" when he reads or writes.

UNIT I: EXCITEMENT AT YOUR ELBOW

OUTLINE OF STEPS FOR UNIT I

(A step does not necessarily indicate a class period)

STEP 1: DISCUSSION OF THINK SHEET NO. 1

STEP 2: ORAL READING BY TEACHER

STEP 3: PRIVATE READING BY STUDENT

STEP 4: SMORGASBORD READING

STEP 5: TAPE RECORDING A DRAMA — CONCURRENT ACTIVITIES

STEP 6: TAPE RECORDING POETRY

STEP 7: USING COMIC BOOKS FOR WRITING NARRATIVE

STEP 8: RECONSIDERATION OF THINK SHEET NO. 1

STEP 9: WRITING PERSONAL ANECDOTES

The Student Journal: Since journal entries are not related specifically to the reading assignments in a given unit, but rather are composed largely of student reactions, commentary, poems, and sketches, this note is placed at the beginning of each unit simply to remind the teacher that the students should be engaged in the ongoing activity of writing in their journals and that the teacher should be engaged in responding to their journal entries.

UNIT I: EXCITEMENT AT YOUR ELBOW

STEP 1: DISCUSSION OF THINK SHEET NO. 1

RATIONALE:

The students draw upon their own experiences and opinions in preparation for the coming reading experiences and activities.

MATERIALS:

Magazines

ACTIVITIES:

1. The teacher briefly discusses and outlines the nature of the unit and the activities in the weeks ahead.

2. The class breaks into small groups, three or four to a group, and each group takes up one of the items on Think Sheet No. 1. (Think Sheet No. 1 is provided at the end of this unit)

3. Each group lists its ideas and opinions and reports them to the class.

4. The teacher helps the class synthesize the points of view and the lists, and assigns one group the task of preparing an illustrative and informative bulletin board.

5. Using magazines brought by students or supplied by the teacher, the bulletin board committee selects pictures that illustrate the various concepts of adventure and excitement brought out in the discussions.

6. The committee makes the bulletin board display.

STEP 2: ORAL READING BY TEACHER

RATIONALE:

The teacher's oral delivery transmutes print for the students from the graphic dimension to the triple

ACTIVITIES:

1. The teacher takes a moment to characterize the story he has chosen to read, and asks the students to read the story silently as he reads it aloud.

2. The teacher reads the story aloud with dramatic emphasis.

3. The teacher asks students for reactions to the story and to their experiences as reader-listeners.

dimension of the oral, the aural, and the visual.

CRITERIA FOR SELECTION:

1. The story must have action that unfolds rapidly and suits the theme of excitement.

2. It should have a dramatic quality in narrative and dialogue which makes it suitable for reading aloud.

SAMPLE SELECTIONS:

"The Most Dangerous Game," Richard Connell, in *Insights: Themes In Literature*, Carlsen, et al., McGraw-Hill, 1967.

"The Secret Life of Walter Mitty," James Thurber, in *Understanding Literature*, Gordon, et al., Ginn and Company, 1967.

"Strawberry Ice Cream Soda," Irwin Shaw, in Approaches to Literature, Studies in the Short Story, Matine, et al., Singer/Random House, 1967.

STEP 3: PRIVATE READING BY STUDENT

RATIONALE:

The student tests his own ability to translate and "hear" the printed page.

CRITERIA FOR SELECTION:

The criteria are the same as for STEP 2.

ACTIVITIES:

1. **The teacher briefly characterizes the story he will read, explains that he is going to read it as dramatically as he can, and informs the students that he will read the first part aloud and that they will finish reading the selection silently.**

2. **The teacher reads his portion of the story and then stops.**

3. **The students take up the story at the point where the teacher stopped reading aloud. The students attempt to "hear" the narrative and/or dialogue, as they read silently.**

STEP 4: SMORGASBORD READING

RATIONALE:

Students choose books that satisfy their reading interests and abilities. (See "Smorgasbord Reading

ACTIVITIES:

1. **The teacher prepares a display of paperback books.**

2. **The teacher reads passages from various titles, shows the covers, and discusses the books with the class.**

3. **The teacher explains the use of Book Reaction Cards and shows them the sample cards included in the APPENDIX.**

and Paperbacks" in Guide)

CRITERIA FOR SELECTION:

The teacher should carefully read the section of the Guide which discusses "Smorgasbord Reading".

SAMPLE TITLES:

See the APPENDIX for "Sample Book List".

STEP 5: TAPE RECORDING A DRAMA

RATIONALE:

Using language and gesture, the student engages in a process of self-discovery. (See "Performing the Drama" in Guide)

CRITERIA FOR SELECTION:

1. *The drama or the dramatic excerpt should contain roles that appeal to the*

4. Students are given time to browse, select titles, and begin reading. The reading will run concurrently with the next two steps.

ACTIVITIES:

1. The teacher explains that students, in groups, will select, rehearse, and tape a drama or a scene from a drama. He sets a deadline for the final taping.
2. The teacher offers the students choices among several dramas. He briefly discusses the content of each drama for the class.
3. Student groups begin the work of selecting the drama or the excerpt that they want to produce.
4. After the selection has been made, the groups decide who among them will play the roles.
5. The students rehearse the parts and the sound effects on the tape reocrder.

boys.

2. The drama or excerpt should have elements of adventure: danger, suspense, fast action.

SAMPLE SELECTIONS:

"Visit to a Small Planet," Gore Vidal, one-act play in Outlooks Through Literature, Pooley, et al., Scott, Foresman, 1968.

"The Valiant," Holworthy Hall and Robert Middlemass, one-act play in Studies in Drama, Approaches to Literature, Volume 2, Matine, et al., Singer/ Random House, 1967.

MATERIALS:

One sound effects record

STEP 6: TAPE RECORDING POETRY

6. Each group makes a final tape of its selection for the class.

7. The various tapes are then played for the class.

ACTIVITIES:

1. The teacher illustrates the problem facing each student

RATIONALE:

The student makes his first attempt to hear the voice in a poem and to recreate that voice on tape. (See "Oral Poetry Presentation" in Guide)

CRITERIA FOR SELECTION:

1. The poems should relate to the unit theme, the interests, and maturity of the students.
2. The poems should lend themselves to oral delivery.

SAMPLE SELECTIONS:

"Hunting Song," Donald Finkel, and "Foul Shot," Edwin A. Hoey, in Reflections On A Gift Of Watermelon Pickle, Dunning, et al., Scott, Foresman, 1966.
"Gunga Din," Rudyard Kipling, in Outlooks Through

by rehearsing a poem aloud and in front of the class.

2. The teacher lets the class hear a "telling" or "saying" voice in contrast to the monotone "reading voice". The poem should be shown on the overhead projector at the same time the teacher rehearses it.

3. The teacher provides the students with a wide variety of poems to choose from.

4. The student takes time to select the poem he wants to tape, and then he rehearses his performance on the tape recorder. The teacher coaches him during rehearsal.

5. When each student feels that his poem is ready, the teacher lets him tape record it. Each member of the class adds his poem to that tape.

6. If the class wishes, the tape can be played for all and the readings discussed. If many are timid (it's early in the year), the teacher can listen to the first attempts in private, and offer positive suggestions and encouragement to the individual readers.

Literature, Pooley, *et al.*, Scott, Foresman, 1968.
"The Ballad of William Sycamore," Stephen Vincent Benet, and "The Cremation of Sam McGee," R.W. Service, in *Insights: Themes in Literature*, Carlsen, *et al.*, McGraw-Hill, 1967.

STEP 7: USING COMIC BOOKS FOR WRITING NARRATIVE

RATIONALE:

The student calls upon his knowledge of behavior and transforms it into the language symbols, oral and graphic, which serve as a medium for storytelling. (See "Using Comic Books" in Guide)

CRITERIA FOR SELECTION:

In this case, the comics

ACTIVITIES:

1. The teacher brings the prepared comic book materials to the attention of the class by means of the opaque or overhead projector.
2. The teacher explains the nature of the task, divides the class into small groups, and sets them to producing the dialogue.
3. When the groups have their episodes ready, one member of each group can make a presentation to the class.
4. Discussion can follow and center upon the clues that aided the groups in their efforts.
5. Students, either as individuals or again in small groups, can then try their hand at translating the story from the comic medium to the medium of written narrative.

should, and most of them do, fit the theme of adventure. Dialogue in any given frame of a comic book should not be too lengthy and should appear in one, not more than two, balloons per frame.

MATERIALS:

Selected comic books

6. The finished narratives should be read and tested out on the rest of the class.
7. The narratives should then be posted or placed in a clip folder and made available to all students in the class.

STEP 8: RECONSIDERATION OF THINK SHEET NO. 1

RATIONALE:

Students test out and reflect upon ideas held earlier in the unit

ACTIVITIES:

1. The teacher asks the class to break into groups.
2. The groups call upon their reading experiences thus far and compare them to the opinions that they held prior to the Smorgasbord Reading. Book Reaction Cards can be used for reference purposes.
3. After the groups have reconsidered the items on the Think Sheet, the teacher can have them report their ideas and opinions to the entire class.

STEP 9: WRITING PERSONAL ANECDOTES

RATIONALE:

The student draws upon his own

ACTIVITIES:

1. The pre-writing activity entails discussion and illustration. The teacher should tell a few of his own personal anecdotes in order to show the students what an anecdote consists of, and the teacher should plan to write one along with the students. (See APPENDIX for "Model Anecdotes")

experience in order to produce writing that is entertaining or amusing to his classmates. (See "Anecdotes" in Guide)

2. Once the student has chosen the tale he is to tell, his first important objective is to get it all down. His second is to be certain that it "sounds" well when read aloud. The tape recorders are used to do this.

3. Re-writing is a process for the tape recorders, and the teacher should do everything possible to help the student make the manuscript correct. Students can work in two-man teams in proofreading sessions.

4. When the student says the paper is done, the handwritten manuscript should be neatly typed, and the writer should read it aloud to the class. The copy should then be posted and later taken from the bulletin board and included in the clip folder anthology which can be read by the rest of the class. The teacher should take part in the oral reading, and should add his anecdote to the class anthology.

Think Sheet No. 1

TO THE STUDENT:

This is not a test. It is a list of ideas and questions designed to get your individual reactions and opinions. See what your group thinks about these items, and then be prepared to discuss your group's ideas with the class.

1. If an experience is to be adventurous, danger has to be involved. (Reaction?)
2. No one can have adventures in the modern world. Everything challenging has been done. Every place has been explored. (Reaction?)
3. Most people lead very dull and unexciting lives. (Reaction?)
4. What kinds of jobs and professions seem to offer the most excitement in your opinion? List the ones you think would be the most exciting or adventurous.
5. What television shows do you find exciting? List them.
6. If your group was going to make a movie, one that contains adventure and excitement, what places in the world would you use as setting or background. Write them down.

UNIT II: WORLDS OF THE WEIRD AND THE WAYOUT

GENERAL OVERVIEW

Worlds of the Weird and the Wayout is a thematic unit designed to indulge student interest in reading highly imaginative writing: science fiction stories with exotic plots and settings, humorous stories, poems and essays, legends and myths, and stranger-than-life anecdotes. It provides opportunities for students to exercise their own imaginations, and gives them additional practice with the OAV techniques.

Since *Worlds of the Weird and the Wayout* is second in the thematic sequence, it will be implemented in the first semester of the school year. For this reason, the unit reading experiences and related activities are meant to nurture student enjoyment and self-confidence, and the emphasis, therefore, is more upon the experiential than the intellectual.

UNIT II: WORLDS OF THE WEIRD AND THE WAYOUT

OUTLINE OF STEPS FOR UNIT II

(A step does not necessarily indicate a class period)

STEP 1: WRITING IMAGINATIVE SKETCHES

STEP 2: ORAL READING BY TEACHER

STEP 3: ROUND ROBIN READING

STEP 4: TAPE RECORDING POETRY

STEP 5: WRITING IMAGINATIVE LETTERS

CONCURRENT ACTIVITIES

STEP 6: SMORGASBORD READING: SHORT SELECTIONS

STEP 7: THEMATIC READING: BOOK LENGTH

CONCURRENT ACTIVITIES

STEP 8: TAPE RECORDING A RADIO DRAMA

STEP 9: EXERCISING THE IMAGINATION

The Student Journal: Since journal entries are not related specifically to the reading assignments in a given unit, but rather are composed largely of student reactions, commentary, poems, and sketches, this note is placed at the beginning of each unit simply to remind the teacher that the students should be engaged in the ongoing activity of writing in their journals and that the teacher should be engaged in responding to their journal entries.

UNIT II: WORLDS OF THE WEIRD AND THE WAYOUT

STEP 1: STUDENTS CREATE IMAGINATIVE SKETCHES

RATIONALE:

The student draws upon his own experiences to explore one technique of imaginative writing.

ACTIVITIES:

1. The teacher announces the title of the unit and outlines some of the activities that lie ahead.

2. The teacher asks the class to bring a list of activities involved in a familiar routine. These could be as simple as dressing for school, eating breakfast, traveling to school, playing a game, or making something.

3. The class discusses the effect of changes in technology, climate, and physical-geographical facts on routines such as those the students have prepared.

4. The students are assigned to transfer in writing the steps of their routine to another setting by changing time and place. A student may imagine, for example, how his breakfast routine would be affected if it were in any of the following places or situations:
    a. A space ship
    b. An undersea laboratory
    c. An Indian village in 1800
    d. An igloo in the Arctic Circle

5. The teacher collects the creations and reads samples from the work. The students examine and discuss the blend of fact and imagination.

STEP 2: TEACHER READS AN IMAGINATIVE SELECTION

ACTIVITIES:

1. The teacher introduces the story he has selected. He should ask the students to notice familiar routines and the manner in which they are accomplished. The students should have a copy of the story.

RATIONALE:

The teacher's reading aloud produces a model for the students' reading and insures greater interest in the initial literary selection. (See "Reading to Students" in Guide)

CRITERIA FOR SELECTION:

The story should be well-paced, dramatic and contain a dialogue. It should be a story which uses the technique demonstrated in the writing in STEP 1.

SAMPLE SELECTIONS:

"February 1999: Ylla," in Ray Bradbury's Martian Chronicles.

"By the Waters of Babylon," Stephen V. Benet, in Short Stories II, Macmillan.

"The Veldt," in Ray Bradbury's The Illustrated Man.

2. The teacher reads the story aloud. To enhance the sense of student involvement, from time to time, the teacher moves from one area of the classroom to another.

3. To check listening habits and reinforce OAV techniques, the teacher should raise the question, "What did you see, hear, or feel as I read?" The teacher should encourage verbal reaction to the story. This could be done with a question as simple as, "How did you like the story?"

4. The students' remarks are likely to center on the plot. When they have explored the plot, they should be encouraged to examine the imaginative details of the story. This is an opportunity for the students to discover that the author has used essentially the same device that the students used in the writing assignment for STEP 1, i.e., placing the common within the uncommon.

STEP 3: ROUND ROBIN READING: THE CLASS READS A STORY THAT REVEALS CHANGE IN MOOD OF CHARACTERS

RATIONALE:

The students engage in an oral activity that permits them to exercise their OAV faculties and to gain confidence by participating with the class. (See "Round Robin Reading" in Guide)

CRITERIA FOR SELECTION:

The story should have oral qualities and the dialogue should exhibit change of mood.

SAMPLE SELECTIONS:

"The Trap," Ken Bennett, in *Post Reader of Fantasy*, *Bantam*.
"All Summer in a Day," Ray Bradbury, in *Short Stories I*, Macmillan.

ACTIVITIES:

1. The teacher introduces the story.

2. The teacher asks the students to notice when the mood of a character changes to observe the aural clues to these changes that are given by the readers.

3. The teacher begins the reading and the students then take turns reading aloud. (Only selected students read)

4. The teacher increases group interaction by asking the students to move their chairs so that they face each other as they read.

5. The students select and practice reading aloud on tape portions of the story which they feel contain striking changes of mood as shown through what the characters say. This is an opportunity for the teacher to help students read with more expression. After the students have worked at the tape recorders, they read the rehearsed passages to the class.

"The Interlopers," Saki, in Adventures in Reading, Connolly, et al., Harcourt, 1968.

STEP 4: STUDENTS RECORD POETRY WITH BACKGROUND MUSIC

RATIONALE:

The student, in the course of matching music and poetry, increases his aural sensitivity to the rhythm, the phrasings, and the mood of the poem, and thus reads with greater feeling. (See "Oral Poetry Presentations" in Guide)

CRITERIA FOR SELECTION:

Students should be able to choose from a wide variety of poems that emphasize or dramatize mood.

MATERIALS:

A variety of poetry anthologies

ACTIVITIES:

1. The teacher briefly explains the assignment and reads a poem of his choosing to background music.
2. The teacher then sets a deadline for their final performance and explains that for this activity the students must take the following steps:
    a. Select a poem
    b. Find a record with suitable background music
    c. Rehearse their presentations on the tape recorders
3. The students begin work on this activity which runs concurrently with STEPS 5 and 6: a writing assignment, and a Smorgasbord Reading assignment.
4. As individual students complete preparation for the taping, their readings (with music) are added to one tape.
5. The teacher plays the tape of these readings to the class.

A number of phonograph records
of instrumental music

SAMPLE SELECTIONS:

"Night Clouds," Amy Lowell, in *Adventures in Reading*, Connolly, et al., Harcourt, 1968.

"Earth," Oliver Herford, in *Reflections On A Gift Of Watermelon Pickle*, Dunning et al., Scott, Foresman, 1966.

"The Cremation of Sam McGee," R.W. Service, in *Insights: Themes in Literature*, Carlsen, et al., McGraw-Hill, 1967.

"What the Hyena Said," Vachel Lindsay, in *Lyric Verse*, Rakow, Odyssey Press, 1962.

"Thirteen O'Clock," Kenneth Fearing, in *Outlooks Through Literature*, Pooley, et al., Scott, Foresman, 1968.

STEP 5: STUDENTS WRITE LETTERS FROM THE WEIRD AND THE WAYOUT

ACTIVITIES:

1. The teacher explains that the members of the class are going to entertain each other by writing fictitious letters from places they invent with their imagination.

RATIONALE:

Students, in their effort to entertain each other with imaginative writing, receive further practice in coordinating the OAV faculties.

2. The teacher shows the sample situations. (These are found at the back of this unit. A transparency can be made of the page containing these situations.) The students discuss these situations and other possibilities that they see.

3. Using tape recorders, the students begin to work out the details of their letters and then read and edit the manuscripts. The writing, re-writing runs concurrently with STEPS 4 and 6.

4. As the students finish their letters, the manuscripts are typed and dittoed for the class.

5. Each writer reads his letter for the class and then places it in the class anthology.

STEP 6: SMORGASBORD READING: STUDENTS READ SHORT SELECTIONS

RATIONALE:

The students read individually into the tape recorder to improve their skill. They will be examining the imaginative qualities of stories and the weird and wayout events that are treated in essays. (See "Smorgasbord Reading and Paperbacks in Guide)

ACTIVITIES:

1. The teacher introduces a number of stories for the students to choose from and explains that this assignment runs concurrently with STEPS 4 and 5. He encourages the students to read more than one story.

2. When the teacher sees that the students are ready, he divides the class into buzz groups. These groups are formed on the basis of common reading experiences. The buzz groups should center their discussion on statements suited to the reading:

   Short stories
   a. Settings make a difference.
   b. Details of plot are often the product of imagination.
   c. The voice in the story can be heard. (True?)

CRITERIA FOR SELECTION:

A wide choice of selections should be available to suit individual tastes. The choices should roughly fit the unit theme.

SAMPLE SELECTIONS:

Short Stories:
"The Gift," Ray Bradbury, in Adventures in Reading Connolly, et al., Harcourt, 1968.
"Poison," Roald Dahl, in Studies in the Short Story, L.W. Singer, 1966.
"Dark They Were and Golden Eyed," Ray Bradbury, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.
Essays:
"The Big Day," Lt. Col. Philip Pierce, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.

Essays
- a. Real events are never weird or wayout.
- b. Imagination can play no part in an essay.

Fables
- a. Fables are only for small children.
- b. Fables have nothing to say about real people.

3. Buzz groups should report a consensus to the class. They should be encouraged to provide examples from their reading.

4. The teacher should help the class pull together some of the things they have observed in their reading.

"Episode of the Bushmaster,"
Raymond Ditmars, in *Insights: Themes in Literature*, Carlsen, et al., McGraw-Hill, 1967.
Any selection from *Strangest of All* or *Stranger Than Science*, Frank Edwards, Stuart.

Fables:
"The Unicorn in the Garden," James Thurber, in *The Thurber Carnival*.
Aesop's Fables

Mythology:
Bulfinch's Mythology, Thomas Bulfinch, Crowell.
Greek Gods and Heroes, Robert Graves, Dell Publishing Company.

STEP 7: STUDENTS READ BOOKS ON UNIT THEME

RATIONALE:

This assignment maintains the unit theme through reading of longer length selections.

ACTIVITIES:

1. This step will take several days and is included at this point to run concurrently with the students' work on STEP 8.

2. Students or the teacher should prepare a display of books that are on the theme. The teacher, and selected students who have read books in this collection, should introduce a few of the books to the class by reading excerpts aloud. Book Reaction Cards should be a part of this reading experience. (See "Book Reaction Cards" in Guide and APPENDIX)

CRITERIA FOR SELECTION:

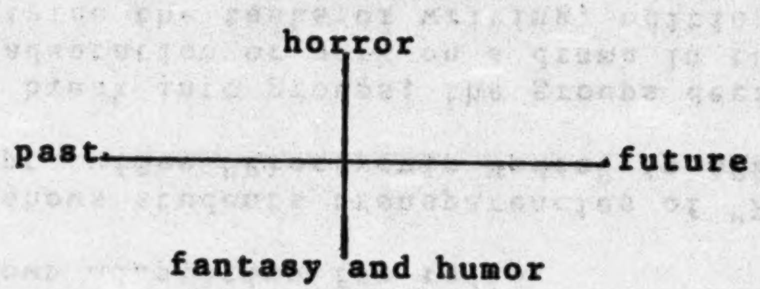
The selections should follow the unit theme, but the teacher should be generous in allowing for individual interest. Longer works by authors who have been represented in the shorter selections would extend student interest.

SAMPLE SELECTIONS

Journey to the Center of the Earth, Jules Verne.
The Time Machine, H.G. Wells.
Born Free, J. Adamson, Macfadden.
A Connecticut Yankee in King Arthur's Court, M. Twain, Harper.
Dracula, B. Stoker
Fahrenheit 451, R. Bradbury
Animal Farm, G. Orwell
Ordeal By Fire, Anne Wahle to Roul Tunley
Shadows on the Grass, I. Dinesen.

3. The teacher announces that classtime not required for other activities is to be used for the completion of this assignment. To insure that the students get well started on their books, the students and the teacher should read for at least the balance of the period in which the books are presented.

4. As students begin to finish their reading, panel groups should be formed for a class presentation. The groups may be formed using the diagram below which ranges the settings from the past to the future and the character of the story from horror to fantasy and humor. These lines cross at the present and reality.



Students are asked to make a judgment in order to place their books in one of the quadrants. The teacher should assist them in this.

5. Once the individual students have located the position of their books in regard to the quadrants, the panels can make their presentations to the class.

6. During these panel presentations each member of the panel should discuss briefly the book he read and explain why he placed it in a given quadrant.

STEP 8: STUDENTS RECORD A RADIO DRAMA

RATIONALE:

By writing and/or performing a radio drama, students have further OAV experiences, and they continue to develop an understanding of media and communication. (See "Multi-Media," "Writing a TV Script," and "Writing a Radio Drama" in Guide)

CRITERIA FOR SELECTION:

The short story, or book excerpt chosen for adaptation, should have dramatic qualities: dialogue and action. The anthologized dramas should be one-acts or ready-made radio dramas.

SAMPLE SELECTIONS:

"A Shipment of Mute Fate," Les Crutchfield, in Adventures For Today, Christ, et al., Harcourt, 1968.

ACTIVITIES:

1. The teacher explains that the preparation of the radio scripts, the rehearsals, and the performances will be done concurrently with STEP 7.

2. The students should understand that they can either work with a drama from their anthologies, or they can select a short story or a dramatic excerpt from a book and write their own adaptation for radio.

3. The teacher shows students transparencies of "Pressure," a radio script. (See "Electronic Media" in APPENDIX)

4. The students break into groups; the groups decide whether to write an adaptation or work on a drama in the anthology; the groups divide the tasks of writing, editing, acting, and managing sound effects among their members.

5. After each group has rehearsed and perfected its radio drama, a tape is made of the final performance. The tapes of the various groups are then played for the class.

"The Devil and Daniel Webster,"
Stephen V. Benet, in
Insights: Themes in Literature, Carlsen, et al.,
McGraw-Hill, 1967.

"The Most Dangerous Game,"
Richard Connell, in *Outlooks Through Literature*,
Pooley, et al., Scott,
Foresman, 1968.

MATERIALS:

One sound effects record

STEP 9: STUDENTS EXERCISE IMAGINATION

RATIONALE:

The student exercises his imagination, observes the imaginative reactions of his classmates, and speculates upon the importance of the different reactions that exist among his peers. (A transitional experience in preparation for Unit III)

ACTIVITIES:

1. The teacher brings to class a picture from a magazine. The picture should be of a building, a landscape, a street, etc. It must have variety in background detail and color.

2. The teacher shows the picture with the opaque projector. The picture is first shown out of focus so that the details and color patterns are blurred and abstract.

3. The teacher asks each student to first study the projected abstraction and then write down either what he imagines it to be or the feelings and associations he has from seeing it. After each student has written his reaction, the teacher allows the class to exchange ideas and discuss them.

MATERIALS:

One or two color photographs taken from magazines

4. The teacher has the students repeat the process two or three times as he gradually brings the picture into focus.

5. After the class has seen the photograph in sharp focus, the teacher takes it out of focus to the same degree it was when the students first saw it.

6. On the basis of this experience, the teacher asks the students to respond individually in their journals to the following ideas and tells them that he wants to quote some of their journal statements.
    a. "No two people see the same thing in the same way." How true is this statement?
    b. "No two people think alike." How valid is this statement?
    c. "Different people see me in different ways, at home, at school, at parties, etc." Does this statement, in your opinion, refer to you?

7. The teacher reads the journal entries and mimeographs useful ideas and statements. These sheets are given to the class and are discussed and referred to during the teaching of the next unit, Close-Ups.

SITUATIONS FOR "LETTERS FROM THE WEIRD AND WAYOUT"

(This transparency is to be used with STEP 5)

1. Imagine yourself as a person who has the power to see twenty years into the future. Write a letter to a friend and tell him what the next twenty years of his life will be like.

   One way to begin:

   Dear Bob,

   Two months ago when we had our last conversation, you asked me to tell you what would happen to you between now and the year you are thirty-five. I'm ready at last to tell you what I see. First of all, when you're eighteen...

2. Imagine yourself a member of a strange race of beings who live beneath the surface of the earth or the sea. You have come to the world of people and you are writing a letter to one of your kind to tell him that you miss the sights and sounds of your former world.

3. Imagine yourself on Mars as a pioneer. You write a letter to a friend on Earth.

4. Students are free to invent their own situations.

UNIT III: CLOSE-UPS

GENERAL OVERVIEW

The unit *Close-Ups*, third in the program sequence, involves the student with questions and problems that bring human beings and human behavior into clearer focus. By observation, exploration, and experience, the student sharpens his understanding of people--their goals, their problems, their decisions, and increases his awareness of why people behave as they do. He also becomes more aware of the criteria used by people to evaluate other people.

In short, this unit is meant to bring the student *close-up* in his social interaction and to increase his understanding of himself.

UNIT III: CLOSE-UPS

OUTLINE OF STEPS FOR UNIT III

(A step does not necessarily indicate a class period)

STEP 1: DISCUSSION OF THINK SHEET NO. 2

STEP 2: OBSERVING BEHAVIOR: A WRITTEN DESCRIPTION

STEP 3: ORAL READING BY TEACHER

STEP 4: WRITING PET PEEVES

STEP 5: STUDENT READING: STUDENT ROLE PLAYING

STEP 6: SEEING POETRY AS FILM

STEP 7: MULTI-ACTIVITY: THE STUDENT'S CHOICE

STEP 8: THEMATIC READING: BOOK LENGTH

STEP 9: MAKING A COLLAGE

The Student Journal: Since journal entries are not related specifically to the reading assignments in a given unit, but rather are composed largely of student reactions, commentary, poems, and sketches, this note is placed at the beginning of each unit simply to remind the teacher that the students should be engaged in the ongoing activity of writing in their journals and that the teacher should be engaged in responding to their journal entries.

STEP 1: DISCUSSION OF THINK SHEET NO. 2

RATIONALE:

The student considers the practice of judging appearances; its limitations and implications.

MATERIALS:

Magazine photographs of people

ACTIVITIES:

1. The teacher brings magazine photographs of people (News photographs and advertisements will serve). He shows these slightly out of focus on the opaque projector.

2. As the pictures are turned slowly into focus, students are asked to make statements about the pictures. At first they will be able to say only that "it is a picture of a person." (A fact) With the focus sharpened a degree or two they will determine sex and say that "it's a man." (A fact) Gradually, they will make statements about the character's physical beauty or lack of it, about his social position and financial status. (Socially conditioned opinions)

3. As these judgments emerge from the students, the teacher with student guidance, should have them entered into one of two categories on the chalkboard: Provable Fact -- Debatable Opinion.

4. A brief class discussion should follow centering upon the significance of the two categories and the question of how reliable is one's judgment in this area.

5. The teacher divides the class into discussion groups and each group reacts to one of the items on Think Sheet No. 2. (Think Sheet No. 2 is provided at the back of this unit) After group discussion, the groups report their ideas for class discussion and reaction.

STEP 2: OBSERVING BEHAVIOR A WRITTEN DESCRIPTION

ACTIVITIES:

1. The teacher, with the help of a capable student, plans

RATIONALE:

The students begin to develop an awareness of a person's reliance upon the senses in making judgments and an understanding that people hear and see the same thing differently.

a classroom disturbance which will occur at the beginning of the class period. The rest of the class does not know that the disturbance is pre-planned. After the incident, students are asked to react on paper for ten minutes and discuss what they saw. Some examples of disturbances that can be arranged:

- a. A student enters the class after the late bell has rung. He attempts to apologize to the teacher, but before he can complete his apology the teacher becomes furious. After berating the student, he sends him out of the room. The students are asked to write their description of the incident.
- b. The teacher begins class by talking about routine matters. The student chosen to create the disturbance stands, walks to the pencil sharpener, and, to make noise, shoves a chair out of his way. He sharpens his pencil and sits down. The teacher stops talking and remains silent for a moment. Then he begins criticizing, in harsh terms, the student for his rudeness. After the teacher has upbraided the student, the latter stands in obvious anger then stalks out of the room. The teacher asks the students to write a description of this incident.

2. The class compares individual descriptions in search of important differences; the differences are noted and discussed.

3. Outside of class the teacher prepares a tape recording of common sounds, such as rustling of leaves, dropping of coins, stacking of books, running of water, thumbing of book pages, opening and closing of a door, and munching on potato chips.

4. The teacher plays recording once and students list what they think they hear. Then the teacher replays recording and students compare lists.

5. The class divides into three groups. Each group reads a novel in common. (This assignment culminates in STEP 8)

STEP 3: ORAL READING BY TEACHER

RATIONALE:

The teacher's oral presentation helps students hear the voice in the poem and brings out the nuances that give greater meaning to the poem. (See "Reading to Students" in Guide)

CRITERIA FOR SELECTION:

The poems should present characters who seemingly do not see themselves as they really are or as they appear to others.

ACTIVITIES:

1. The teacher reads poems aloud while students listen and read silently.

2. The students are asked to consider how the people in the poems see themselves. They also decide if the poet sees the characters in the same way as the characters see themselves.

3. A brief discussion is held to consider the problems set forth in number 2 above.

SAMPLE SELECTIONS:

"Imaginary Portrait," Rebecca McCann, poem, in *Insights: Themes in Literature*, *Carlsen, et al.*, McGraw-Hill, 1967.

"My Pompous Friend," Lawrence E. Nelson, poem in *Insights: Themes in Literature*, *Carlsen, et al.*, McGraw-Hill, 1967.

"Faces," Sara Teasdale, poem, in *Encounters: Themes in Literature*, *Carlsen, et al.*, McGraw-Hill, 1967.

"Those Two Boys," F.P. Adams, poem, in *Studies in Poetry*, Matine *et al.*, *Singer*/ Random House.

"Maggie and milly and molly and may," E.E. Cummings, poem, in *Adventures in Reading*, *Connolly, et al.*, *Harcourt*, 1968.

STEP 4: WRITING PET PEEVES

RATIONALE:

By comparing their written statements, students come to

ACTIVITIES:

1. Students write, in one period, about their pet peeves. The teacher also writes about one of his pet peeves. Each manuscript is read aloud to the class by the author. The teacher displays these pet peeves in two ways: They are typed neatly and displayed on the bulletin

know more about themselves and the others in the class.

STEP 5: STUDENT READING: STUDENT ROLE PLAYING

RATIONALE:

Students observe and discuss the desires that motivate fictional characters, and they experiment with the different roles people play in order to express themselves. (See "Role Playing" in Guide)

CRITERIA FOR SELECTION:

The stories should contain a character who is either misunderstood or misunderstands others.

SAMPLE SELECTIONS:

"Paul's Case," Will Cather, in A Pocket Book of Short Stories, Speare, Washington Square Press, 1940.

board, and they are then placed in a classroom anthology.

ACTIVITIES:

1. The teacher begins the reading of the short story aloud and then allows students to finish reading silently.

2. After the story has been read by the students, the teacher asks them to comment upon the role played by the character and to express their opinions as to why the character played this role.

3. Each of the situations below require two students as players. The situations give the players basic information as to what is involved in the confrontations, and they carry the dialogue as far as they can.
    a. A student has lost his English book. The teacher has made an assignment the previous day. The teacher is going to give an open-book test and base a large part of the report card grade on the results. The teacher sees that the student is not working with the rest of the class. The teacher tells him to get to work. The student says _______________.
    b. A student comes before the Principal of the school. The student is charged with smoking in the rest rooms. When the boy enters the office, the Principal says _______________.
    c. The teacher can invent additional situations to suit his particular students.

"So Much Unfairness of Things," C.D.B. Bryan, in Ten Top Stories, Sohn, Bantam, 1964.

"All the Years of Her Life," Morley Callaghan, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.

"Cask of Amontillado," E.A. Poe, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.

STEP 6: SEEING POETRY AS FILM

RATIONALE:

Reading poems that dramatize rejection permits students to observe the consequences of being different, and seeing poems in the film medium sharpens the visual and auditory acuity of the students. (See "Multi-Media" in Guide)

ACTIVITIES:

1. The teacher has selected students read different stanzas and poems aloud for the class. The teacher also reads.
2. During and after the reading, the teacher encourages students to transfer the sounds and images contained in the poems to the medium of film, asks them in effect how the poem would be communicated on TV or film.
3. The students can respond through class discussion, or the teacher can break them into groups and give each group the task of writing short, descriptive scenarios. (See "Movie Scripts From Poems" in APPENDIX) Students may wish to dramatize certain elements of action in the poems. If this is the case, they will want to use a view-finder. (See "Writing A TV Script" in Guide)

CRITERIA FOR SELECTION:

The poems used should deal with various patterns of rejection that are found in human affairs.

SAMPLE SELECTIONS:

"My Parents Kept Me from Children Who Were Rough," Stepehn Spender, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.

"Richard Cory," E.A. Robinson, in American Literature: Themes and Writers, Carlsen, et al., McGraw-Hill, 1967.

"Richard Cory," recording, Simon and Garfunkel, Parsley, Sage, Rosemary and Thyme, Columbia Stereo CS 9363, Mono CL 2563.

"John Doe, Jr.," Bonaro Overstreet, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.

STEP 7: MULTI-ACTIVITY: THE STUDENT'S CHOICE

RATIONALE:

When the student is able to choose an activity that best suits his interests and skills, his motivation is heightened and his learning increased. The multi-activity approach provides the teacher opportunities for individual and small group instruction.

ACTIVITIES:

1. The teacher explains to the students that he is going to present them with four activities and that they are to choose one. He explains that each student will work on his project individually or in small groups, and then present the finished product to the class.
    - a. Write a personal anecdote: The anecdote should be related to the theme of the unit. It should be a narrative which tells of an experience in the writer's life which brought him closer to another person, which gave him insight into another's behavior, or which provided him with a better understanding of himself. Students can search their experiences to find instances which involved them with friends, enemies, strangers, teachers, or parents.
    - b. Write a story with a photograph: The writer or one of his friends is to pose for a photograph. The photograph will then become the subject for the writer's story. The student who elects to try this assignment should have access to a still camera. He will want to consider such photographic details as the background in the picture, the costume and props of the character, and the facial expression to be used. The story can assume any form the writer thinks best and incorporate third or first person narrative and dialogue. (See "Student Writing and the Still Camera" in Guide and the transparency master "A Star For Tomorrow" in APPENDIX)
    - c. Write a letter of advice to someone who has a problem: The teacher provides copies of letters

written to personal advice newspaper columnists, e.g., Ann Landers, Dear Abby, etc. The student's responsibility is to answer one of these letters, to give thoughtful advice to the person with a problem. (The teacher should save the columnist's responses to the problem letters because the student doing this assignment will be curious and want to compare his advice with that of the columnist)

d. Prepare and tape a dramatic reading: Although dramatic monologues are available from theatrical publishers and could be used for this activity, teachers in most schools will not be able to obtain them. For this reason, students should search for poems that have the characteristics of a monologue. For instance, "Tommy" and "Gunga Din" by Kipling are most appropriate for the student who wants to tackle dialect. "The Highwayman" by Noyes, "The Cremation of Sam McGee" by Service, and "The Ballad of William Sycamore" by Benet appeal to students and are well suited to dramatic reading. Students who elect to do this assignment may want to provide background music for their tape recorded readings. (See "Oral Poetry Presentations" in Guide)

2. The teacher lets the members of the class choose one of the assignments. The teacher sets a deadline for each of the assignments, and the students begin their work.

3. While the students are working on these various activities, the teacher makes himself available for individual consultations in which he helps the students solve the problems that they face.

4. The finished products, the anecdotes, photo-stories, letters of advice, and tapes are made public.

STEP 8: THEMATIC READING: BOOK LENGTH

RATIONALE:

By reading a book in common, students gain further literary experience and exercise critical skills.

CRITERIA FOR SELECTION:

The novels chosen should be in keeping with the unit theme and purposes.

SAMPLE SELECTIONS:

Great Expectations, *Charles Dickens*
To Kill A Mockingbird, *Harper Lee*
The Lilies of the Field, *William Barrett*
April Morning, *Howard Fast*
The Light in the Forest, *Conrad Richter*
Hot Rod, *H.G. Felsen*

ACTIVITIES:

1. The teacher divides the class into three groups according to the novels they have read. Each group is then divided into three sub-groups. The first sub-group for each novel takes the topic, "Close-Ups on Characters". Working together, the members of this sub-group plan a class presentation in which they discuss the major characters in their novel. The presentation should include oral reading of passages that make the character believable, e.g., action, dialogue, thoughts, etc. A second sub-group takes the topic, "Close-Ups on Scenes". Their purpose is to search for the author's use of descriptive details, e.g., the use of setting to create mood, the use of contrast, etc. The third sub-group takes the topic, "Universality of Themes". Their task is to identify the major theme or themes in their novel and demonstrate the universality of these concerns. In this endeavor, the group should search for instances where the themes of their novel are presented, e.g., in poems, essays, newspaper and magazine stories, and perhaps even in cartoons.

2. As soon as the groups are ready, they make their presentations before the entire class.

STEP 9: MAKING A COLLAGE

RATIONALE:

With his attempt to say something definitive about himself in the non-verbal medium of the collage, the student gains some insight into the nature and function of symbolism. (See "Making a Collage" in Guide)

MATERIALS:

Magazines, construction paper, scissors, and glue.

ACTIVITIES:

1. The teacher reminds the students that for the past weeks they have been considering the possibilities of getting close-ups of people, of finding out why people think and behave as they do. The teacher explains that the final activity in this unit will involve them in making a statement about themselves.

2. The teacher explains the nature of the collage and demonstrates the process before the class by taking several pictures from the magazines and pasting them on the construction paper.

3. The teacher passes out the necessary materials, and the students set to work.

4. The finished products should be posted in the classroom.

Think Sheet No. 2

The items should be typed on 3x5 cards and one given to each group. A transparency should be made of all the questions and shown while the groups report.

ITEM FOR DISCUSSION GROUP I

Appearances are important and you can tell a lot about a person by the way he dresses. (How true is this statement? Discuss it with your group, and be prepared to report your ideas to the class.)

ITEM FOR DISCUSSION GROUP II

Appearances are misleading, and people who judge other people by the clothes they wear and the way they look are not very wise. (How valid is this point of view? Discuss it and be prepared to report your ideas to the class.)

ITEM FOR DISCUSSION GROUP III

Judging a person by his looks or the clothes he wears will not tell you much about him. It's better to watch his behavior. (How true is this statement? Discuss it and be prepared to report your ideas to the class.)

ITEM FOR DISCUSSION GROUP IV

The way a person behaves and dresses tells you how he sees himself and what he wants other people to think of him. (How sound is this statement? Discuss it and be prepared to report your ideas to the class.)

ITEM FOR DISCUSSION GROUP V

A person has little choice as to how he behaves or how he dresses. These matters are determined by such factors as where he was born and who his parents and friends are. (How valid is this point of view? Discuss it and be prepared to report your ideas to the class.)

UNIT IV: WAR AND THE INDIVIDUAL

GENERAL OVERVIEW

In this thematic unit students examine the spectrum of human conflict, from the obvious to the less obvious, from combat on the battlefield, to man's war with society, to his struggle with his environment, to the contests fought daily within each individual.

By reading, through discussion, and with the activities provided, *War and the Individual* leads the student to consider the various aspects of this theme and to a better understanding of the implications of the conflicts as they touch his own life.

UNIT IV: WAR AND THE INDIVIDUAL

OUTLINE OF STEPS FOR UNIT IV

(*A step does not necessarily indicate a class period*)

STEP 1: PROBLEM-SOLVING SITUATIONS: THINK SHEET NO. 3

STEP 2: RESOLUTION OF A CONFLICT: A WRITING EXPERIENCE

STEP 3: ORAL READING BY TEACHER

STEP 4: TAPE RECORDING A PLAY

STEP 5: THEMATIC READING: MAN AGAINST NATURE

STEP 6: ORAL READING BY TEACHER, SILENT READING BY STUDENTS

STEP 7: WRITING A PERSONAL ANECDOTE

The Student Journal: Since journal entries are not related specifically to the reading assignments in a given unit, but rather are composed largely of student reactions, commentary, poems, and sketches, this note is placed at the beginning of each unit simply to remind the teacher that the students should be engaged in the ongoing activity of writing in their journals and that the teacher should be engaged in responding to their journal entries.

STEP 1: PROBLEM-SOLVING SITUATIONS: THINK SHEET NO. 3

RATIONALE:

By imagining themselves to be in situations that involve conflicts, and by suggesting possible solutions to these problems, students will have a greater understanding of the concepts being presented.

MATERIALS:

Magazines for the bulletin board display.

ACTIVITIES:

1. The class breaks into four groups; each group is given a different problem to consider. (The problem situations are provided in Think Sheet No. 3 at the back of this unit.) Each group is to discuss the nature of the conflict involved in their situation and suggest possible solutions to the problem.

2. The groups meet, discuss the problem, and report their ideas to the class; a class discussion follows. This discussion should center on the question: What does man war against? The problems on the Think Sheet should help the students identify the aspects of conflict that confront the individual.

3. The teacher, during the class discussion, should ask students to supply synonyms for the word conflict, or he should record such synonyms as they occur during the discussion. Each of these words or concepts should then be written in large letters on a piece of tag board and posted about the classroom.

4. The teacher, or a selected group of students, should prepare a bulletin board display on war and the four facets of human conflict.

STEP 2: RESOLUTION OF A CONFLICT: A WRITING EXPERIENCE

ACTIVITIES:

1. The teacher gives each student a copy of the problem sheet entitled "What Would You Do?" (This sheet is provided at the end of this unit.) He explains that each student is to write a statement which reports the decision made and the reasons for that decision.

RATIONALE:

Having considered the various problems in Think Sheet No. 3, the student now confronts a problem on his own and offers, in a written statement, his own imagined solution for it.

2. After the students have finished their statements, they read their papers aloud to the class, and the class discusses the various solutions and the reasoning behind those solutions.

STEP 3: ORAL READING BY TEACHER

RATIONALE:

The student explores the various ways that the events in a story may be ordered and considers human motives in a situation where one person is in conflict with another. (See "Reading To Students" in Guide)

CRITERIA FOR SELECTION:

The story used should be one in which the conflict is caused by one character's clash with another.

ACTIVITIES:

1. In order to introduce the idea that stories can be told in a variety of ways, e.g., chronologically, or with flashbacks, the teacher prepares a transparency of a comic strip or a cartoon strip. The transparency shows the frames of the chosen strip out of their original order. (Only the teacher knows the original order.) Each frame is either numbered or lettered. (See "Using Comic Books" in Guide)

2. The students divide into groups, and each group arranges the frames into an order that makes sense to them, an order of action that tells a story. When this is done, the groups should compare and discuss the frame sequences they have developed, and note that they have discovered various ways of arranging the cartoon frames.

3. Before the teacher reads the selected story to the class, he gives them two matters to discuss after they have heard the story: a. he asks them to note the way the writer has told the story and to see if they can devise different methods for handling the action sequence, and b. he asks them to think about the behavior of the

central character and write a journal entry in which they discuss the factors that made the character do what he did.

SAMPLE SELECTIONS:

"The White Circle," John Bell Clayton, in Point of Departure, Gold, Dell, 1967.

"Strawberry Ice Cream Soda," Irwin Shaw, in A Search for Awareness, Bens, Holt, Rinehart and Winston, 1966.

"The Sniper," Liam O'Flaherty, in Values in Literature Chase, et al., Houghton Mifflin, 1965.

STEP 4: TAPE RECORDING A PLAY

RATIONALE:

Performing a play in the medium of the tape recorder requires students to exercise their OAV faculties in reading and gives them valuable learning experiences. (See "Performing the Drama" and "Tape Recording a Drama" in Guide)

ACTIVITIES:

1. The teacher introduces this activity by playing a number from the West Side Story musical score. ("Gee, Officer Krupke" is recommended because students find it appealing. See "Music for West Side Story" at the back of this unit) The teacher should discuss the story with the class so that they have an idea as to what it is about.

2. The class reads through the drama aloud. All students are given a chance to read a part.

3. Student groups are formed; each group is given a scene to rehearse and tape. (See "Assignment of Parts" at the back of this unit)

4. The student groups meet for rehearsals. They use tape recorders to rehearse their lines and include sound effects.

CRITERIA FOR SELECTION:

The dramas used for this activity should treat the matter of the individual at war with society. Note: the activities presented in this step deal exclusively with the musical drama, West Side Story, but other dramatic selections can be substituted.

MATERIALS:

One phonograph record of the musical score for West Side Story
One sound effects record
Multiple copies of West Side Story, Irving Schulman, Simon and Schuster, 1961

5. The groups make a tape of West Side Story complete with musical score and sound effects. Each group adds its particular scene.

6. The class listens to the final, completed taping and discusses its merits and deficiences. They also consider the problems portrayed in the drama.

STEP 5: THEMATIC READING: MAN AGAINST NATURE

RATIONALE:

Diversified reading from a wide variety of selections permits the student to explore one aspect of the

ACTIVITIES:

1. The teacher explains that class time is going to be given during the next week or so for reading. He discusses the idea of observing man as he comes into conflict with nature.

2. The teacher displays the books that will be used in this activity, talks briefly about them, and reads passages from some of them in order to stimulate student

unit theme and allows for individual differences in reading interests and skills. (See "Smorgasbord Reading and Paperbacks" in Guide)

CRITERIA FOR SELECTION:

The books used for this activity should show man pitted against nature.

SAMPLE SELECTIONS:

Kon-Tiki, *Thor Heyerdahl*
White Water, *Vivian Breck*
The White Tower, *James Ramsey Ullman*
Jamie, *Jack Bennett*
A Boy Ten Feet Tall, *William Canaway*
The Good Earth, *Pearl Buck*

STEP 6: ORAL READING BY TEACHER, SILENT READING BY STUDENTS

RATIONALE:

The teacher's oral delivery dramatizes the conflict

interest.

3. Students take time to browse through the books and each makes his selection. The teacher explains that he will give them some time to read in class, that they will find other free moments in class for this reading, and that they may take the books home to read.

4. The teacher asks students to write and post a book reaction card on each book that they read. (Later these cards go into the file under each student's name.) Because they will be posted, students should use tape recorders to make certain that what they write on the cards reads well.

ACTIVITIES:

1. The teacher reads the selected story aloud to the class. After the reading, the class should hold a brief discussion in which they react to the character and his problem.

2. The teacher tells the class that they are going to read another story on their own, and that after the reading they will break into small discussion groups to discuss

facing the character(s). (See "Reading to Students" in Guide) And the student's individual reading gives him an additional opportunity to observe a man at war with himself.

CRITERIA FOR SELECTION:

The story read by the teac[illegible] and those read by the stud[illegible]s should contain characters who are fighting an inner battle.

SAMPLE SELECTIONS:

"The Secret Life of Walter Mitty," James Thurber, in Adventures in Reading, Connolly, et al., Harcourt, 1968.

"So Much Unfairness of Things," C.D.B. Bryan, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.

"A Horseman in the Sky," Ambrose Bierce, in The Collected Writings of Ambrose Bierce, Citadel Press, 1963.

the reading and the problem of inner conflict as it affects everyone.

3. The teacher gives the class time to complete their reading. The small discussion groups meet, and each group works with the following questions and problems:
   a. Why, in your opinion, did the character in your story war with himself?
   b. Did the character and his problem seem real to you? Do people you know fight themselves? Do you?
   c. Think of a time when you were at war with yourself. Tell about it.

STEP 7: WRITING A PERSONAL ANECDOTE

RATIONALE:

This writing experience gives the students further practice in the OAV processes and involves them in self-analysis, self-discovery. (See "Anecdotes" in Guide)

ACTIVITIES:

1. In the pre-writing phase, the teacher explains that the anecdote each student will write should tell of a moment in that person's life when he was faced with some form of indecision and inner struggle. The teacher can demonstrate best by telling an anecdote of his own. Students are told that when they have finished the writing they will read the anecdote to the class.

2. The students begin to work out the details of their anecdotes, and they use the tape recorders to help them get their ideas down on paper. During the re-writing process, the recorders will help them punctuate and smooth the rough spots. As always, students should work in two-man teams during oral proofreading sessions. Each student should title his anecdote.

3. The finished products are read to the class, typed, posted, and placed in a classroom anthology.

Think Sheet No. 3

PROBLEM-SOLVING SITUATIONS

(This sheet contains the situations that are to be used with STEP 1)

GROUP ONE : You have survived an airplane crash and now are in the wilds of Canada in winter. The temperature is mild at present, -10 degrees. Discuss what you think your group ought to do under these circumstances. List your ideas and be ready to report them to the others in class. (Man against Nature)

GROUP TWO : Your school has, with parental approval, decided to establish and enforce the following policies: 1) All students will wear blue uniforms, blue dresses (two inches below the knee for the girls, blue shirts and trousers for the boys.) 2) Boys will wear crew cuts, and girls cannot wear their hair longer than shoulder length. 3) There can be no talking in the halls or the lunch rooms. 4) Boys and girls will be separated in every instance: in the classrooms, study halls, gym, and on the school grounds. How would you as a group feel about these policies? What would you do if they were put into effect? Make a list of your ideas and be ready to report to the class. (Man against Society)

GROUP THREE : You are living in Nazi occupied Poland. The year is 1943. You are in your home. The hour is 10:35 p.m. There is a knock at your door, and when you answer it, you find a frightened young boy who tells you that he is being pursued by the S.S. The boy is out of breath from running, but in halting phrases, he explains that the Germans came to his home earlier that evening and forced him and his family to pack their suitcases. They were then ordered out into the street where other families were being herded into trucks. The boy explains that he was able to sneak out of line and make a run for it. He asks you to hide him from his pursuers. Your problem: You know he is Jewish. You know that if you hide him and you are caught, you and your family will be shot. You cannot be certain that the boy has come to your door unseen. Even as you talk, a strange man goes by in the street. The boy's life is definitely at stake. So is yours if you take him in. What will you do? Make notes of your ideas and report them to the class. (Man against Self)

2

PROBLEM-SOLVING SITUATIONS

GROUP FOUR : Your group is stranded on a small island in a remote area of the Pacific Ocean. When your boat hit a reef and sank, you (and the people with you) swam ashore with only the clothes on your backs. You know that the island is inhabited by a primitive tribe of natives, and you know that they kill outsiders. The island is small and eventually your group will be discovered. What will you do? Make notes of your ideas and be prepared to discuss them with the class. (Man against Man)

WHAT WOULD YOU DO?

(This sheet contains the problem to be used with STEP 2)

Six people have survived a crash at sea of a trans-Atlantic flight. One rubber raft which can accommodate four persons has been salvaged from the wreckage. Since it is impossible for all to survive, your problem is to decide which four should live and write a statement which explains whom you choose and why.

To help you make your decision, consider the following information:

1. Mrs. Elizabeth Marcus: age 25, five-months pregnant, enroute to Europe to join husband who is stationed at a U.S. Air Force Base
2. Dr. Jon von Schmidt: age 52, Ph.D. in physics, member of a new NASA space program
3. Mitzi Gardener: age 23, stewardess who has extensive training in first aid
4. Charles Brenner: age 48, enroute to business conference in Brussels to confer on U.S. defense contract
5. Ambassador Thomas Coburn: age 63, newly appointed U.S. ambassador to Germany
6. Richard Kent: age 13, enroute to join his parents in Europe

MUSIC FOR WEST SIDE STORY
(To be used with STEP 4)

Record: West Side Story (Hi-Fi), Columbia--Number OL 5230

	Band	Title	Time
Side 1:	Band 1	Theme	4 minutes
	Band 1	Jet Song	3 1/2 minutes
	Band 2	Something's Coming	3 minutes
	Band 3	Dance at the Gym	2-3 minutes
	Band 4	Maria	3 minutes

End at Act I, end of scene 4

* * * * * * * * * * *

Pick up Act I, scene 5

Side 1:	Band 5	Tonight	3 minutes
	Band 6	America	4 minutes
	Band 7	Cool	3 minutes
	Band 8	One Hand, One Heart	2 1/2 minutes

End at Act I, end of scene 7

* * * * * * * * * * *

Pick up Act I, scene 8

Side 2:	Band 1	The Rumble	3 minutes
	Band 2	Background music	
	Band 3	I Feel Pretty	3 minutes
	Band 4	Somewhere	
	Band 5	Gee,Officer Krupke	4 minutes

End at Act II, end of scene 2

* * * * * * * * * * *

Pick up Act II, scene 3 to finale

Side 2:	Band 6	A Boy Like That And I Have A Love	4 minutes
	Band 7	Finale	

ASSIGNMENT OF PARTS - WEST SIDE STORY

(To be used with STEP 4)

Book: West Side Story, Irving Schulman, Simon and Schuster, 1961.

Act I, Scenes 1-4	Act I, Scenes 5-7	Act I, Scene 8--Act II, Scene 2	Act II, Scene 3 to finale
Krupke	Tony	Anita	Anita
Schrank	Maria	Tony	Maria
Riff	Anita	Riff	Tony
Bernardo	Bernardo	Maria	Schrank
Snowboy	Pepe	Bernardo	Action
A-rab	Consuelo	Chino	A-rab
Action	Chino	Diesel	Diesel
Baby John	Rosalia	Action	Baby John
Anybodys	Action	A-rab	Snowboy
Diesel	Baby John	Snowboy	Anybodys
Tony	A-rab	Consuelo	Doc
Maria	Snowboy	Rosalia	Narrator
Anita	Anybodys	Narrator	
Chino	Doc	Baby John	
Narrator	Riff	Krupke	
Glad Hand	Velma	Anybodys	
	Diesel		
	Graziella		
	Indio		
	Schrank		
	Narrator		
(16 characters)	(21 characters)	(16 characters)	(12 characters)

UNIT V: A SOUND OF DIFFERENT DRUMMERS

GENERAL OVERVIEW

A Sound of Different Drummers leads the student to consider the matter of individualism in society, to examine the rebel, the non-conformist, the outsider. He also reflects upon his own individuality and its value to him and to the society in which he lives.

The unit's main purpose is to give the student a clearer view of this important concern and a better understanding of his own individuality.

UNIT V: A SOUND OF DIFFERENT DRUMMERS

OUTLINE OF STEPS FOR UNIT V

(A step does not necessarily indicate a class period)

STEP 1: STUDENT ROLE PLAYING

STEP 2: WRITING, LISTENING, THINKING

STEP 3: THEMATIC READING: SHORT SELECTIONS

STEP 4: WRITING A PERSONAL ANECDOTE

STEP 5: ROLE PLAYING: THE WRITTEN SCRIPT

STEP 6: TAPE RECORDING POETRY

STEP 7: RECONSIDERATION OF THEME

The Student Journal: Since journal entries are not related specifically to the reading assignments in a given unit, but rather are composed largely of student reactions, commentary, poems, and sketches, this note is placed at the beginning of each unit simply to remind the teacher that the students should be engaged in the ongoing activity of writing in their journals and that the teacher should be engaged in responding to their journal entries.

UNIT V: A SOUND OF DIFFERENT DRUMMERS

STEP 1: STUDENT ROLE PLAYING

RATIONALE:

Through role playing and pantomime, students are led to consider the implications of sameness inherent in stereotypes and consequently to speculate upon the value of individual differences among people. (See "Role Playing" in Guide)

ACTIVITIES:

1. With the aid of selected student performers, the teacher demonstrates the stereotype in action. Before he begins this unit, the teacher arranges to have several capable students plan, rehearse, and present individual role playing skits in which a stereotype character is dramatized for the class. Student players may choose from among the following possibilities:
    a. A wealthy Texan
    b. A hippy
    c. A very strict teacher
    d. The smartest kid in school
    e. A movie star
    f. A cowboy hero
    g. A typical teenager

2. The teacher should consult with the chosen players and help them plan the details. The players can use props and costumes, dialogue and pantomime to make their point. The last role that should be presented should be that of the typical teenager.

3. After the performances have been given, class discussion should center upon the injustices that occur due to the stereotype of the teenager, and consider the statement: "There is no such thing as a typical teenager; each young person is an individual." They can explore the matters of teenage dress, fads, hair styles, and the question of rebellion against the adult world.

STEP 2: WRITING, LISTENING, THINKING

RATIONALE:

Students examine the ideas inherent in the theme and consider the values of being different.

MATERIALS:

"I Hear a Different Drummer," Robert Goulet, (Columbia 4-43760 45 RPN ZSP-115350)

"The Impossible Dream," James Nabors, from Jim Nabors Sings Love Me With All Your Heart, (Columbia 33 1/3 RPM Stereo CS9358, Mono CL 2558)

Last stanza of "Cloudy" from Simon and Garfunkel, Parsley, Sage, Rosemary and Thyme, (Columbia Stereo CS 9363, Mono CL 2563)

ACTIVITIES:

1. The teacher asks each student to reflect upon the stereotypes that have been played for him, to consider his own feelings and opinions, and to write a short statement in response to the question: "What do you see, hear, and feel when you hear the words a rebel?" The ideas of the individual students should be quoted and the papers kept for use in the last activity in the unit.

2. In order to widen the theme concept, the teacher shows a transparency containing statements by men who advocated individualism. (See transparency master at the end of this unit)

3. After reading the statements and discussing them briefly with the class, the teacher, in order to tie these ideas to the present, plays a selection of popular music in which the theme is treated. After a brief and summary discussion, students are given the task of identifying contemporary figures, in public and private life, who appear to be in step with a different drummer. Students can solicit the opinions of other teachers, friends, and their parents in order to identify these individuals.

4. The teacher can help the students formulate a list of such people, and this list can be used for discussion purposes throughout the unit. Student committees can also make bulletin board displays illustrating the theme. The display can feature pictures of the people they have named, pictures taken from current magazines.

STEP 3: THEMATIC READING: SHORT SELECTIONS

RATIONALE:

Students examine, through the selections offered, the motives of a fictional character who exemplifies the idea of the rebel, the person in step with a different drummer. (See "Smorgasbord Reading and Paperbacks" in Guide)

CRITERIA FOR SELECTION:

Stories used for this thematic reading exercise should contain characters (preferably young people) who are in conflict with the status quo. The choice of stories should be such that individual reading differences are provided for.

SAMPLE SELECTIONS:

"Antaeus," Borden Deal, in Ten Modern American Short Stories, Sohn,

ACTIVITIES:

1. Each student selects the story he wants to read, and the teacher gives the class time to finish the reading. In order to guide student thinking after the reading, the teacher should give each student a mimeographed copy of the following questions:
    a. Think about the character in your story and the situation he is in. What does he want? What is his problem?
    b. What did he do to get what he wanted, to solve his problem? Was his action justified?
    c. Is this character, in your opinion, a rebel?

2. The discussion of these questions is to be done in small groups. The discussion will serve, in part, as a preparation (pre-writing activity) for the writing assignment in STEP 4.

Bantam, 1965.

"All the Years of Her Life," Morley Callaghan, in *Adventures in Reading*, Connolly, et al., Harcourt, 1968.

"A Mother in Mannville," Marjorie Kinnan Rawlings, in *Understanding Literature*, Gordon, et al., Ginn, 1967.

"Trademark," Jessamyn West, in *Adventures in Reading*, Loban, et al., Harcourt, 1963.

"A Turn With the Sun," John Knowles, in *Ten Modern American Short Stories*, Sohn, Bantam, 1965.

"The Scarlet Letter," Jean Stafford, in *Ten Modern American Short Stories*, Sohn, Bantam, 1965.

"Quality," John Galsworthy, in *Values in Literature*, Chase, et al., Houghton Mifflin, 1965.

STEP 4: WRITING A PERSONAL ANECDOTE

ACTIVITIES:

1. The teacher asks each student to think of some moment in that student's life in which he rebelled against something or someone, a moment when he decided not to go along with the crowd. The teacher uses the anecdotes

RATIONALE:

Through the experience offered by this writing activity, the student relates himself to the central idea of the unit and gains additional practice with the OAV writing procedures. He also focuses upon the mechanics of writing dialogue.

"The Rebel" and "Rebellion" (Transparency masters of these manuscripts are to be found at the end of this unit) to show the class what other students have found in their lives. The teacher asks them to tell the stories in a manner that includes the use of dialogue.

2. The students are given time to work out their anecdotes on the tape recorders. Student writing teams work to make the manuscripts read well, and the teacher helps the writers with the problems of punctuating dialogue.

3. The teacher finds opportunities to make transparencies of student anecdotes while the writing is under way. The transparencies should demonstrate punctuation, good narrative techniques, clever and effective titles, etc.

4. The finished papers can be displayed on bulletin boards, read aloud to the class, and placed in a classroom anthology.

STEP 5: ROLE PLAYING: THE WRITTEN SCRIPT

RATIONALE:

This writing activity engages the writers in a full range of the problem solving spectrum. The writers must analyze human behavior, characterize it in action and dialogue, and give it dramatic form. The players

ACTIVITIES:

1. The teacher explains that students, in two-man writing teams, are going to write dramatic scripts which can later be performed before the class. Some of the performances can be done on tape with sound effects (See "Writing a Radio Drama" in Guide) and others can be staged in the classroom. The teacher explains that these scripts are brief glimpses into human behavior and that they illustrate the various expressions of individuality that occur between people. The writing team's goal in this activity is to make the situations, the characters, and the dialogue real, to make them believable. The teacher shows the students the list

develop some appreciation of the other man's point of view. (See "Role Playing" in Guide)

of "Sample Role Playing Situations" which is included at the end of this unit. Students may use these or invent their own. Transparency masters of role playing scripts can be found in the APPENDIX.

2. The teams go to work. They use the recorders to test the dialogue that they write. The finished scripts are typed. Parts are assigned. The players rehearse the dialogue, sound effects, and (in the case of scripts that will be staged before the class) the stage business of the players.

3. The finished presentations are made before the class.

STEP 6: TAPE RECORDING POETRY

RATIONALE:

This experience gives each student further practice in coordinating the OAV faculties, increased confidence in his ability to read for his peers, and the insight into human existence provided by the poem he elects to read. (See "Oral Poetry Presentations" in Guide)

ACTIVITIES:

1. In order to bring a number of poems to the attention of the class and to demonstrate the technique for this particular activity, the teacher reads several selections for the students. He reads the poems with music or plays a tape he has made for the purpose of demonstrating the activity.

2. The teacher provides the class with a variety of poetry anthologies, and the students read through them until each has found a poem he likes.

3. The students use the tape recorders to rehearse their poems. The teacher works with individuals and helps them with matters of pacing, dramatic emphasis, inflectional variety, etc. The teacher also assists students with the problem of finding the musical selections they need.

CRITERIA FOR SELECTION:

Each student should select a poem which says something meaningful to him and try to find one in which a personal point of view or feeling or idea is being expressed.

SAMPLE SELECTIONS:

A Journey of Poems, Niebling, Dell, 1964.
American Negro Poetry, Bontemps, Hill and Wang, 1963.
The Poetry of the Negro, Hughes, et al., Doubleday, 1949.
Lyric Verse, Rakow, Odyssey Press, 1962.
Reflections On A Gift Of Watermelon Pickle, Dunning, et al., Scott, Foresman, 1966.

MATERIALS:

Phonograph records of the following musical selections can be made available to the students:

4. As soon as he is ready, each student records his presentation on a class tape. The finished tape is then played for the class.

New World Symphony, Dvorak
Water Music, Handel
"Clair de Lune," "Afternoon
of a Faun," Debussy
Rites of Spring, Stravinsky
Sorcerer's Apprentice, Dukas
Pictures at an Exhibition,
A Night on Bald Mountain,
Moussorgski

STEP 7: RECONSIDERATION OF THEME

RATIONALE:

Each student reflects upon his experiences in the unit and upon the value of individualism.

ACTIVITIES:

1. The students read again the statements they wrote in STEP 2. They exchange and discuss these ideas by meeting in small groups.

2. After the group discussions, the teacher gives the students the questions below. The students react to the questions through class discussion or by writing their individual reactions.
    a. Who are today's rebels, non-conformists, those who follow different drummers?
    b. What do they want?
    c. Do they contribute anything to society?
    d. What should society's attitude be toward them?

QUOTATIONS ON INDIVIDUALISM

"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

Henry David Thoreau

"I have not loved the world, nor the world me;
I have not flattered its rank breath, nor bowed
To its idolatries a patient knee,
Nor coined my cheek to smiles, nor cried aloud
In worship of an echo; in the crowd
They could not deem me one of such; I stood
Amongst them, but not of them; in a shroud
Of thoughts which were not their thoughts, and still could,
Had I not filled my mind, which thus itself subdued."

Lord Byron

"Think as I think," said a man, "or you are abominably wicked;
you are a toad."
And after I had thought of it, I said, "I will, then, be a toad."

Stephen Crane

THE REBEL

The day I rebelled against something was about six years ago on my birthday. I was out playing in the yard. I decided to go inside to get something to eat. When I started to go inside, my mother slammed the door right in my face. She yelled at me through the door to go play for about another hour. They were getting a surprise birthday party ready for me. I, not knowing this, started pounding on the door and screaming. "Let me in, let me in." They didn't pay any attention to me. So I took my fist and pushed it through the window. I started yelling and screaming as I ran away. My mother came to the door and started yelling, "Come back. I just want to help you."

And I said, "Sure! You'll probably slug me for breaking the window." So there I was, running away with my hand all cut up.

It took them two hours to find me. When they found me, I was asleep. My mother was shaking me while she was screaming, "Wake up, wake up."

When I did finally wake up, she started hugging me. Then I showed her my hand.

She said, "Come on, we had better go to the hospital."

I said, "No, I'll never go there."

My mother said, "Don't be so childish."

So I finally gave in. When we got home, they still gave me my birthday party.

Ever since that day, my mother hasn't locked me out of the house.

REBELLION

"We'll show those teachers!" cried Michelle. "Just wait. We'll show 'em!"

Michelle, Betti, Janet, and I gathered our coats and books and stormed out of the school.

"Thank goodness this is our last year at this hog wallow!" Betti shouted as her English teacher got into his car. He sneered at us through his mud-spattered windshield.

Janet was boiling mad. "Mrs. Elrod wears shorter skirts than most of us girls. They don't yell at her 'cause she's a teacher."

Janet had spent most of that day sitting in the principal's office. "In my day a girl would be ashamed to show her knees," had been the words of our "beloved" principal. The skirt was only two inches above her knees, and it didn't even ride up when she sat down.

"They just want to pick on somebody," whimpered Michelle.

At that instant an idea popped into my head. "Tomorrow," I said resolutely, "we will all wear skirts at least three inches below our knees, with bobby-sox and saddle-oxfords."

"Cool!" shouted Betti. "I'm going to wear my hair in a pony tail, too."

We all agreed on the idea and started begging skirts from our big sisters. Betti had no sisters, so I gave her one. I don't think my sister appreciated our borrowing her skirts, but

Rebellion (continued)

she agreed that it was for a worthy cause. She despised teachers more than anything else in the world!

We didn't really dislike our teachers; we just didn't think they were fair to us. They always judged us by obsolete standards.

The next day we went to school looking "gorgeous." Janet insisted upon wearing her hair in a pony tail like Betti, although her hair was considerably shorter, and strings of hair had to be kept up with bobby pins.

We all wore bobby socks as we had planned, but Michelle was the only one to find any saddle-oxfords. We all felt weird wearing such long skirts.

The kids at school raised quite a commotion when we got there. Everyone was giggling at us instead of working. In English, we caused such an uproar that we were sent to the principal.

He was about to send us home when Janet stepped forward, about to burst into tears, reminding him of his speech yesterday.

" 'In my day,' you said, 'a girl would be ashamed to show her knees.' Well, we decided to dress the way girls did in 'your' day."

He let us go back to classes and told us to dress according to styles but not to exaggerate.

When I look back over this event, I realize that our principal was right. We were trying to seek revenge on him for doing his job. We acted pretty childish.

SAMPLE ROLE PLAYING SITUATIONS

1. Carole and her boy friend come home from a date at 2:00 a.m. Dad is in the living room with a neighbor man. Dad says, "Where ya been?"

2. Carole and her boy friend come home from a date at 2:00 a.m. Mom and Dad are in the living room. Dad says, "Where ya been?"

3. A teacher and the department head are sitting in an office. Two girls come in and are motioned to chairs facing the adults. The department head puts in front of the girls their themes, which are obviously alike, and says, "Well?"

4. Nancy, 15, is taking care of her younger brother, 9, and a younger sister, 12. The younger sister has gotten into her make-up and made a horrible mess. Nancy says, "   ."

5. Two boys are kicking a football on the tree strip of a neighbor's house. The neighbor has asked them repeatedly to play in their own yards. The ball goes through a window in the neighbor's house.

6. A boy and girl are leaving the girl's house to go to a dance which ends at 11. Dad says to his daughter, "Be home by 11:30."

7. A student gets on the bus to go home after school without showing his/her bus pass. The driver snaps, "Let's see your pass."

8. A teenager is going to an informal party dressed in tight shorts, tight knit top, and sandals/tight cut-offs. T-shirt, grubbies. Dad/Mom says, "You're not going to a party dressed like that!"

9. A teenager hands his/her report card to Dad/Mom. It has 3 B's and a C on it. Dad/Mom says, "You're grounded until you bring that C up to a B!"

10. A boy has a first date with a girl to go to a school play. He rolls in at 2:30 a.m. Dad says, "You're grounded for a month."

11. A boy has cut the grass for a neighbor. He's worked hard for two hours cutting and trimming. The neighbor gives him $.50 and says, "Thanks."

UNIT VI: THE HIGH COST OF LIVING

GENERAL OVERVIEW

If the teacher follows sequence, this literature unit will be the final experience in the school term for the students. As such, The High Cost of Living is meant, more than any other unit, to involve each student in a meaningful confrontation with the questions and problems that arise from values that influence the decisions we make and the patterns of living that we follow. The word "cost" in this instance relates directly to the proposition that for every choice an individual makes, a price is paid, and that "freedom of choice" inevitably stands side by side with the matter of "acceptance of responsibility." The very nature of the unit content and focus implies that the question must always precede the answer, that the relative impinges upon the absolute, that the abstract must lead to the concrete.

In short, the activities included in this unit have evolved out of a desire to avoid the dogmatic and to establish in each student the mental habit of inquiry. By means of individual experimentation, exploration, speculation, and judgment the unit attempts to foster this habit.

UNIT VI: THE HIGH COST OF LIVING

OUTLINE OF STEPS FOR UNIT VI

(*A step does not necessarily indicate a class period*)

STEP 1: CONSIDERATION OF THINK SHEET NO. 4: MAKING A COLLAGE

STEP 2: OBSERVATION OF BEHAVIOR: ORAL READING BY TEACHER

STEP 3: THEMATIC READING: SHORT SELECTIONS

STEP 4: MULTI-ACTIVITY: THE STUDENT'S CHOICE

STEP 5: WRITING POETRY

STEP 6: THEMATIC READING: BOOK LENGTH

CONCURRENT ACTIVITIES

The Student Journal: Since journal entries are not related specifically to the reading assignments in a given unit, but rather are composed largely of student reactions, commentary, poems, and sketches, this note is placed at the beginning of each unit simply to remind the teacher that the students should be engaged in the ongoing activity of writing in their journals and that the teacher should be engaged in responding to their journal entries.

UNIT VI: HIGH COST OF LIVING

STEP 1: *CONSIDERATION OF THINK SHEET NO. 4: MAKING A COLLAGE*

RATIONALE:

Because the Think Sheet fosters group inter-action and the exchange of ideas, students will be able to identify the different values they use in making decisions and to perceive the implications in such differences. The collage allows students to give symbolic form to their ideas. (See "Making a Collage" in Guide)

MATERIALS:

Dozens of magazines

ACTIVITIES:

1. The teacher divides the class into four groups. Each group works on one of the problems contained in Think Sheet No. 4. (Think Sheet No. 4 is to be found at the end of this unit)

2. The groups present their findings and decisions to the class, and the class discusses the effect of personal values and desires upon the decision-making processes.

3. The teacher uses the transparency, "Advertising Appeals" (provided at the end of this unit) to stimulate further inquiry. The class considers the effects that these desires have upon the lives of people.

4. The class divides into six groups. Each group prepares a collage illustrating a particular appeal used by the advertiser. Each group then presents its collage to the class and discusses the significance of the ideas that are illustrated in the collage.

STEP 2: *OBSERVATION OF BEHAVIOR: ORAL READING BY TEACHER*

ACTIVITIES:

1. In order to provide students with a deeper insight into the effects of rejection upon people and to bring the fictional experience closer to the student's own experience, the teacher carefully plans and implements the following experiment.

RATIONALE:

The experiment suggested in this activity actualizes the thematic concept which is to be consequently treated in the literary selection read to the students.

CRITERIA FOR SELECTION:

The selection used must center upon the concept of rejection.

SAMPLE SELECTIONS:

"The New Kid," Murray Heyert, in A Search For Awareness, Bens, Holt, Rinehart, Winston, 1966.

"Sucker," Carson McCullers, in Ten Modern American Short Stories, Sohn, Bantam, 1965.

"Flowers for Algernon," Daniel Keyes, in Adventures for Today, Christ, et al., Harcourt, 1968.

a. The teacher selects two or three students, individuals who are out-going and popular with their classmates. He gives them a responsibility which requires them to leave the classroom for a few minutes.

b. As soon as these students have left the room, the teacher has the class break into discussion groups. These groups are to consider the matter of rejection, the human desire to be accepted by others. The teacher explains that the absent students are going to be part of an experiment. He tells the discussion groups that the missing individuals are usually good participants in discussion situations, but that on this occasion they are to be treated differently by the members of the groups. He explains that the missing students will return in a moment and be sent to join the discussion groups. He instructs each group to ignore any attempt by these students to take part in the discussion, to talk and act, in effect, as though the student were not there. The teacher reminds the groups that each member must play his part well and observe the reaction and behavior of the rejected party.

c. After this experiment has been under way for a time and the students have had sufficient time to observe, the teacher stops the discussions, reveals the nature of the experiment to the "subjects," and asks the experimentors to tell what they observed and the rejected students to report what they felt.

2. The teacher briefly characterizes the story he has chosen to read to the class and asks them to keep in mind the

STEP 3: THEMATIC READING: SHORT SELECTIONS

RATIONALE:

Being able to choose a story from a wide selection of stories enables each student to find a selection which satisfies his reading tastes and abilities. (See "Smorgasbord Reading and Paperbacks" in Guide) This activity also allows the student to test an idea about human existence against the image of human existence as presented in fiction.

CRITERIA FOR SELECTION:

The stories selected for use in this activity should, in one way or another, dramatize the proposition expressed in the Emerson quotation, the idea that a

experiment just conducted and the ideas brought out in the discussion.

3. After the teacher's reading, the students discuss the effects of rejection demonstrated in the story.

ACTIVITIES:

1. Discussion precedes the reading, and in order to stimulate discussion and to give direction and purpose to the student readers, the teacher should write the following statements on the chalkboard:
    a. Nothing is free.
    b. You get what you pay for.

2. The teacher should solicit individual reactions to these statements. Students should attempt to illustrate, from their own experiences, the way in which these statements apply to living.

3. After the class has reacted to the statements above, the teacher shows the transparency quotation from Emerson's essay, "Compensation". (This transparency master is included at the end of this unit) The teacher also reviews the desires of people as stated in the "Advertising Appeals" transparency. The students should be allowed to express their feelings about these ideas, and then the teacher should move to the thematic reading.

4. The teacher briefly characterizes the various stories being offered to the students, allows each student to select the story he wants to read, and asks them to consider the statements below after they have finished reading.

price is exacted for getting as well as giving. (See transparency at the end of this unit)

SAMPLE SELECTIONS:

"The Parsley Garden," William Saroyan, in Insights: Themes in Literature, Carlsen, et al., McGraw-Hill, 1967.
"Cress Delahanty," Jessamyn West, in Values in Literature, Chase, et al., Houghton, Mifflin, 1965.
"Michael Egerton," Reynolds Price, in Ten Modern American Short Stories, Sohn, Bantam, 1965.
"A Visit of Charity," Eudora Welty, in Understanding Literature, White, et al., Ginn, 1967.
"Flowers for Algernon," Daniel Keyes, in Ten Top Stories, Sohn, Bantam, 1964.
"The White Circle," John Bell Clayton, in Point of Departure, Gold, Dell, 1967.

a. In the story you read, what did the main character want?
b. Did his desire cost him anything?
c. Did you notice any behavior that would illustrate one of the human characteristics mentioned in the list of advertising appeals?

5. When the students have finished the reading, they should meet in small groups and respond orally to the questions above.

STEP 4: MULTI-ACTIVITY: THE STUDENT'S CHOICE

RATIONALE:

Individual motivation and learning are increased when the individual is allowed to determine what is significant, when he is allowed to bring about consequences important to him. The multi-activity approach provides the teacher opportunities for individual and small group instruction.

MATERIALS:

Magazines and newspapers

ACTIVITIES:

1. The teacher explains to the students that he is going to present them with a number of activities and that they may choose the ones that interest them the most, the ones they feel they can do the best. The teacher tells the class that they will use the next few weeks to produce their finished products and that these will then be presented to the class. Each activity below explores the facets of the unit theme.
    a. Make a presentation on popular and folk music: The student is to explore human values as they are expressed in current popular songs and folk music. He must first select the records and songs that suit his purpose, and then tape a variety of excerpts which are to be tied together with a narration. The latter should provide the listener with insight into the significance of the excerpts. The student who elects to prepare a presentation on popular music, should begin his explorations by asking himself questions such as: Are values and desires expressed in these songs? Are the desires realistic and valid?
    b. Make a presentation using contemporary cartoons: The student who elects to make this presentation should search through recent magazines and clip out cartoons that say or show something about human values or human shortcomings. The student should examine a wide variety of cartoons in order to discover recurring patterns, for it is these patterns that will give him his central thesis. The cartoons should be organized and then unified with written narration. The presentation will then require the use of the

overhead or opaque projector because the selected cartoons will be shown as the narration is read.

c. Make an oral poetry presentation: The student should select three or four poems that he feels have something very important to say with regard to the matter of human values. The student is to make a tape that features his reading of the poetry and in which he provides a narration. The narration should make the student's thesis clear and serve to introduce each poem read. This presentation must be done with the listener in mind and therefore such things as pace of delivery, dramatic pauses, inflectional emphasis must be carefully considered and rehearsed.

d. Write a fable: The student who chooses this activity should prepare himself by briefly examining some fables. The fables of Aesop or the fables of James Thurber will help the student get his directions. The student can, if he chooses, incorporate still photographs into the finished narrative. The fables should be read to the class, and placed in a class anthology.

e. Make an 8mm film: The student or students who elect to make a film must understand that this medium relies heavily upon pantomime and symbolism for its success. The film will be silent and the segments of action will have to be limited. In other words, the film maker must create and communicate in visual terms. (See 8mm Movie in Guide) The discussions and the inquiry undertaken in the first two steps of this unit should provide ideas for the substance of the film. Students may want to refer to

"Ideas for Student Film Makers" which is included at the end of this unit. This list suggests several areas for exploration by the students.

f. Make your own radio commercial: The student who works on this activity should make use of the advertising appeals presented to the class during the first activity. The student will want to consider the use of background music and sound effects. (See "Writing TV/Radio Commercials" in Guide)

STEP 5: *WRITING POETRY*

RATIONALE:

This activity gives each student an opportunity to discover and express, in a unique manner, his deepest feelings. Manipulating word symbols and word images, listening for sound and sense, experimenting freely and imaginatively with graphic forms are vital learning experiences. (See "Writing Poetry" in Guide)

ACTIVITIES:

1. The teacher, following the steps prescribed in "Writing Poetry" in the Guide, introduces this activity to the students. In this instance, students can elect to write the initial prose statement describing a setting that he knows, or he may decide to invent an imaginative scene or situation.

2. The teacher uses the transparencies provided in the APPENDIX to guide the students as they move from stage to stage in the poetry writing process. (See "From Prose to Poetry" in APPENDIX)

3. The students use the tape recorders repeatedly in order to hear the effects they are creating. They may also work in teams for the same purposes.

4. When the poems are finished, they are typed, mimeographed, and copies of the class anthologies are given to each student.

5. The teacher may decide to allow the students to illuminate their manuscripts. (See "Illuminating the Manuscript" in Guide)

6. The teacher informs the students that their work on the poems will run concurrently with their reading in STEP 6.

STEP 6: THEMATIC READING: BOOK LENGTH

RATIONALE:

By reading a book in common, a student gains further literary experience, exercises critical skills, and compares his ideas with the ideas of others.

CRITERIA FOR SELECTION:

The novels chosen for this activity should be in keeping with the unit theme and purposes.

SAMPLE SELECTIONS:

Lord of the Flies, William Golding

ACTIVITIES:

1. The teacher introduces the books selected by showing them to the students, telling briefly what each book is about, and reading a small portion from each. Each student then chooses the book he wishes to read. The students are given time to read, and the reading activity alternates with the poetry assignment in STEP 5.

2. The teacher informs the students that after the reading is done, groups will meet (groups composed of students who have read the same book) to discuss the characters and events in the stories. The teacher tells each student to find a moment in the story when values clash or where individual desires or attitudes influence a character's decision. The student should be ready to read this passage to his group and to discuss its importance.

3. When the students have read the novels, the discussion groups meet.

Think Sheet No. 4

Group Projects for Obtaining Basic Information

GROUP ONE : In order to live man must have food. In our society, we obtain food in stores, and we use a certain portion of our income to pay the cost. To give the class a better idea of this aspect of the cost of living, your group is to figure out a seven-day menu for a family of four then check food prices as advertised in the newspaper or stamped on products in the store. After you have obtained the data on cost per week, figure it out for a month and prepare the menu and the cost estimate for display on the bulletin board. The family's income is $620.00 per month.

GROUP TWO : Clothing is a basic necessity, and each family must spend some of its income for wearing apparel. Your group is to give the class some estimate of the cost for this aspect of our basic necessities. Assume that you are buying clothes for a family of four people, two adults and two children. Prepare this estimate for display on the bulletin board. You may use newspapers and catalogs to determine the cost of the items. The family's income is $620.00 per month.

GROUP THREE : Man must have shelter in order to survive. Part of our income must be spent for housing. Your group is to check the newspapers and estimate what the cost for housing would be for a family of four. Prepare this estimate for display on the bulletin board. The family's income is $620.00 per month.

GROUP FOUR : Today, transportation is deemed a basic necessity. People, in most situations, require transportation to and from their jobs and to meet their other daily needs. Your group is to estimate the cost of transportation for a family of four. Their monthly income is $620.00. Newspaper advertisements may give you data on the cost of automobiles and upon the monthly payments for automobiles. Current bulletins from such organizations as the American Automobile Association will provide up-to-date estimates on the cost per mile for operating a car.

Teacher's Guide for Think Sheet No. 4

These group projects are not intended to produce any concise or clear-cut solutions to the financial problems of this "family of four." The main intention of this activity is to allow them to discover the different values that exist among them. There will be debate, for example, over the menu and over the question of whether steak should be included rather than hamburger. Students will be at odds over the clothing question because their values and views differ. The question of what is adequate housing will also create a clash of values, and students will get caught up in the difference between an automobile for transportation and an automobile for comfort and status. Given time, each group will compormise and commit their figures to paper for the bulletin board.

Once the student groups have given their estimates for these four categories, they will be interested in comparing their expenditures to those recommended by family budget experts. Here are the percentages the experts recommend:

1. A family should allocate 25% of its income for food.
2. A family should allocate 15% of its income for clothing.
3. A family should allocate 25% of its income for shelter.
4. A family should save 10% of its income.
5. If the percentages above are followed, 25% remains to take care of car payments, life insurance costs, etc.

After students have made their estimates of cost for food, clothing, shelter, transportation, etc., and after they have considered the percentages cited above, they should calculate the balance that is left, if any. If they have over-spent the $620.00, the discussion should consider ways of cutting back expenditures. If there is money left after the expenses have been met, the students should consider the question of what this money should be used for. In all of this discussion, certain values will emerge, and the teacher's job is to make a record of student statements and comments. The values expressed will be based upon individual desires and expectations. Once the teacher lets students see the various attitudes that exist among them, he is ready to move the class one step further in the exploration of values and the cost these values levy upon each of us.

Advertising Appeals

The advertiser's job is to find ways to get people to buy commercial products: tooth paste, laundry soap, clothing, breakfast cereals, automobiles, etc. In order to do this effectively, advertisers appeal to some of our basic human desires. Listed below are statements that characterize these desires.

1. Each of us wants to be healthy.

2. Each of us wants to be admired by the opposite sex.

3. Each of us wants to obtain social recognition and status.

4. Each of us wants physical beauty and youth.

5. Each of us wants to be an individual and popular with others.

6. Each of us wants comfort and convenience in our lives.

Group Projects

Divide into six groups. As a group, discuss the validity of all six statements, and then take one of the six. Examine magazines to see if you can find advertisements that illustrate the appeal your group has chosen. Group 1, for example, would search for ads that appeal to our desire to be healthy. Once you have found these items, cut them out of the magazine and prepare a collage that portrays this appeal.

"Every excess causes a defect; every defect an excess. Every sweet hath its sour; every evil its good. Every faculty which is a receiver of pleasure has an equal penalty for its abuse.... For every grain of wit there is a grain of folly. For everything you have missed, you have gained something else; and for everything you gain, you lose something."

From COMPENSATION

Ralph Waldo Emerson

Ideas for Student Film Makers

The following ideas are not meant to be definitive and explicit. Their main purpose is to indicate the range of possibilities that exist for a student with a movie camera. It is also possible that students will find in one of these suggestions the seed of an idea that they will nurture and enlarge upon.

1. Using the 8mm film medium, do an interpretation of a poem. See if you can create the same images, the same moods and feelings in your film that are in the poem.
2. When we communicate in speech and writing, we use figurative terms. "The doorway to success," for example, is a phrase that indicates the symbolic nature of our language. We use the word "door" to suggest opportunity, entry, getting in. See if you can imagine a series of shots that say something about this human desire to open doors, Possible titles: "IN" or "DOORWAYS TO . . . ?"
3. Make a silent film comedy. Situation and action sequence: a. a pretty girl comes down the street. b. boy approaches girl and asks for date c. girl responds and boy shows his empty pockets d. girl shrugs shoulders and turns away e. boy expresses determination (Insert rapid action sequence: boy mowing lawn, running errands, washing cars, delivering papers, etc.) f. boy counts money g. boy knocks at girl's door h. girl appears on the arm of another boy, and snubs hero with a toss of her head... i. your ending?

THE LANGUAGE PROGRAM

GENERAL OVERVIEW

This language program aims to make students aware of the following concepts:

1. English has a language system that students have used in speaking since early childhood.
2. English has a system that can be analyzed.
3. The English sentence is a major feature of that system.

The program emphasizes *concepts*, not *drills*. It enables the student to observe his native language at work, to arrive at conclusions about the language inductively, and to reinforce his ability to use English effectively in communication.

This program illustrates some of the concepts about the language system visually. The transparency masters and alternate transparency masters for the visual materials can be found at the end of *The Language Program*. The dittoed materials also are organized at the end of *The Language Program*.

THE LANGUAGE PROGRAM

OUTLINE OF STEPS FOR THE PROGRAM

(A step does not necessarily indicate a class period)

There should be a flexibility in the use of this program. The entire program should not be covered at any one specific time. Instead, several steps ought to be scheduled concurrently with the literature units or inserted as "change of pace" activities between any of the reading and writing activities any time during the school year.

SAMPLE SCHEDULE - CONCURRENT WITH LITERATURE UNITS

First Six Week Period:

STEP 1: INTRODUCTION: THE STUDENTS' INHERENT KNOWLEDGE ABOUT ENGLISH

STEP 2: COMMUNICATING WITHOUT WORDS

STEP 3: COMMUNICATING WITH WORDS

STEP 4: BUILDING ENGLISH SENTENCES

Second Six Week Period:

STEP 5: LANGUAGE CLUES

STEP 6: WORD ORDER IN ENGLISH

STEP 7: THE KERNEL SENTENCE

Third Six Week Period:

STEP 8: THE INTRANSITIVE VERB IN SENTENCE PATTERN 1

STEP 9: THE INTRANSITIVE VERB IN SENTENCE PATTERN 2

STEP 10: THE INTRANSITIVE VERB IN SENTENCE PATTERN 3

Fourth Six Week Period:

STEP 11: THE TRANSITIVE VERB IN SENTENCE PATTERN 4

STEP 12: THE TRANSITIVE VERB IN SENTENCE PATTERN 5

STEP 13: THE TRANSITIVE VERB IN SENTENCE PATTERN 6

STEP 14: THE TRANSITIVE VERB IN SENTENCE PATTERN 7

STEP 15: THE USE OF BE IN SENTENCE PATTERNS 8, 9, AND 10

STEP 16: REVIEW OF THE TEN SENTENCE PATTERNS

Fifth Six Week Period:

STEP 17: TRANSFORMATIONS - THE PASSIVE VOICE

STEP 18: TRANSFORMATIONS - COMBINING SENTENCE PATTERNS

STEP 19: THE EXPANSION OF THE NOUN PHRASE

STEP 20: THE EXPANSION OF THE VERB PHRASE

Final Six Week Period:

STEP 21: HISTORY OF THE ENGLISH LANGUAGE

STEP 22: DIALECTS

ALTERNATE SCHEDULE - CONCURRENT WITH LITERATURE UNITS

First Six Week Period:

STEP 1: INTRODUCTION: THE STUDENTS' INHERENT KNOWLEDGE ABOUT ENGLISH

STEP 2: COMMUNICATING WITHOUT WORDS

STEP 3: COMMUNICATING WITH WORDS

STEP 4: BUILDING ENGLISH SENTENCES (OPTIONAL)

STEP 5: LANGUAGE CLUES

STEP 6: WORD ORDER IN ENGLISH

Second Six Week Period:

STEP 7: THE KERNEL SENTENCE

STEP 8: THE INTRANSITIVE VERB IN SENTENCE PATTERN 1

STEP 9: THE INTRANSITIVE VERB IN SENTENCE PATTERN 2

STEP 10: THE INTRANSITIVE VERB IN SENTENCE PATTERN 3

STEP 11: THE TRANSITIVE VERB IN SENTENCE PATTERN 4

STEP 12: THE TRANSITIVE VERB IN SENTENCE PATTERN 5

STEP 13: THE TRANSITIVE VERB IN SENTENCE PATTERN 6

STEP 14: THE TRANSITIVE VERB IN SENTENCE PATTERN 7

STEP 15: THE USE OF BE IN SENTENCE PATTERNS 8, 9, AND 10

STEP 16: REVIEW OF THE TEN SENTENCE PATTERNS

Third Six Week Period:

STEP 17: TRANSFORMATIONS - THE PASSIVE VOICE

STEP 18: TRANSFORMATIONS - COMBINING SENTENCE PATTERNS

STEP 19: THE EXPANSION OF THE NOUN PHRASE

STEP 20: THE EXPANSION OF THE VERB PHRASE

Fourth Six Week Period:

STEP 21: HISTORY OF THE ENGLISH LANGUAGE

STEP 22: DIALECTS

STEP 1: *INTRODUCTION: THE STUDENTS' INHERENT KNOWLEDGE ABOUT ENGLISH*

RATIONALE:

The student discovers that as a native speaker he has a considerable amount of "built-in" knowledge about English

MATERIALS:

Think Sheet No. 5 (included at the end of The Language Program) (See "The Think Sheet" in Guide)

ACTIVITIES:

1. **The student responds to the questions in Think Sheet No. 5 in writing as an in-class or out-of-class assignment or orally in small buzz groups.**

2. **The class discusses all of the responses to Think Sheet No. 5, acknowledging both majority and minority opinions.**

3. **The teacher guides the students to an awareness of their long-standing mastery of English.**

STEP 2: *COMMUNICATING WITHOUT WORDS*

RATIONALE:

The student discovers that he communicates without words by using gestures (kinesics) and voice qualities (paralanguage).

ACTIVITIES:

1. **The teacher has some students demonstrate how the following emotions can be communicated by gesture alone: anger, fear, joy. Then he has the students illustrate communication of the following situations by gesture alone:**
    a. **Hey, Jack, get back to your seat, Miss _____ (the English teacher) is coming!**
    b. **Sorry, Sandy! I don't have any money!**
    c. **I'll get clobbered! I'm late again.**

2. The students add voice qualifiers to the above situations. For example, a sigh or a humph, a break in the voice, clearing the throat in situation a could suggest "pay attention;" giggling in situation b could suggest nervousness; laughing loudly in situation c could suggest bravado.

3. Students use both kinesic and paralingual clues to communicate these ideas:
    a. A boy reluctantly allows a girl to read his theme. Words he should use are "OK. I'll let you read it!"
    b. A student silently derides an unpopular show-off who is trying to win a bet. Place is the study hall. The bet is that the show-off cannot persuade the most popular girl in class to give him (the show-off) the answer to the bonus mathematics problem. The student's line, "He's getting nowhere...."
    c. The girl questions the excuses her date gives for being thirty minutes late. All she says is, "Oh?"

4. The students examine literature to determine how authors provide kinesic and paralingual clues. The students then report examples of such clues.

Additional Activities:

5. The students might demonstrate effectiveness of kinesics in special situations, such as in giving directions to the school cafeteria or in explaining a new dance step.

6. Some students observe the effectiveness of kinesics and paralanguage in comedy acts on television.

STEP 3: COMMUNICATING WITH WORDS

RATIONALE:

The student tests his inherent (built-in) knowledge about English grammar.

ACTIVITIES:

1. The students learn to appreciate in this class session their ability to produce new sentences effortlessly in daily conversations and in class recitations. They first discuss their ability to produce new sentences, never heard before, yet grammatically accurate.

2. The students test what would happen to this facility with the English language if the grammar of English were suddenly altered.
   Sample questions:
   a. Suppose that English suddenly lost the pronouns I and me and you had to use your name where I and me are used normally. How would you invite a friend to a coke date?
   b. Demonstrate how you would explain to one of your parents that you needed an increase in your allowance.

3. To reinforce the idea that the students have mastered the grammar of English, the teacher demonstrates how students already know about word order in English. The teacher puts a scrambled sentence on the board. The students write the sentence in the proper word order.

4. For further practice, the students divide into teams and supply their own scrambled sentences.

5. The student observes that some sentences can be unscrambled in many ways.
   Example: The angry, fierce, tiger, the man ate can be unscrambled as follows:
   a. The fierce man ate the angry tiger.
   b. The angry tiger ate the fierce man.

c. The fierce tiger ate the angry man.
d. The fierce, angry man ate the tiger.
e. The fierce, angry tiger ate the man.

6. Students expand a sentence which the teacher has written on the chalkboard.
Example: Dogs whine.
The students expand the sentence by adding modifiers.
(What kind of dogs? How do they whine? When? Where?)

7. Students work in small groups to expand even further the sentence Dogs whine. The teacher has some of these expanded sentences copied on the chalkboard.

8. Optional: The students reduce an expanded sentence to a kernel sentence, the shortest being subject and verb. They begin by crossing out any information set off by commas or parentheses and then crossing out all modifiers, phrases, and clauses.
Example: ~~In a hurry to meet his date at the gymnasium~~,
Tom ~~angrily~~ blasted his horn ~~to arouse the driver in the car ahead to the fact that the light had already turned green and would never be greener~~.
The kernel sentence is Tom blasted his horn.

9. The students test their ability to manipulate sentences by converting the following statements into questions:
   a. John will direct the school play. (Will John direct the school play?)
   b. Al got the lead. (Did Al get the lead?)
   c. Mary did not get a part. (Didn't Mary get a part?)

10. The teacher explains that in sorting out scrambled sentences, in expanding or reducing sentences, and in asking

questions, the students have demonstrated their knowledge of English grammar.

11. The students review Think Sheet No. 5 to reinforce the fact that this knowledge about English grammar was acquired in early childhood.

STEP 4: BUILDING ENGLISH SENTENCES

RATIONALE:

Students discover inductively that the English language has a system (namely, a definite pattern and design) and that this system can be analyzed.

MATERIALS:

Color-coded cards
Ditto 1: Master Word List
(See dittoed materials at the end of The Language Program)

ACTIVITIES:

1. Preparation of cards by the teacher

To eliminate the problems of writing and spelling, the teacher provides packets of cards on which are printed English words and inflections.

To demonstrate visually the word order of English, the cards are coded by color. For example, the words which could function as nouns should be printed on purple paper (or on white paper in purple crayon or ink).

The teacher may wish to set up his own color code. The following colors have been used successfully in the trial lessons: purple for nouns, dark green for verbs and the auxiliaries be and have, blue for adjectives, red for adverbs, orange for be (when used as the main verb of a sentence), yellow for determiners, light green for modals, brown for intensifiers (such as very, rather, somewhat, when used as modifiers of adjectives and adverbs), pink for prepositions, and white for all of the conjunctions. (See Master Word List for examples.)

2. Preparation of cards by the students

On the other hand, the capable students prepare their own packets. They cut sheets of posterboard into sizes easily handled (1 x 1 1/2" being minimum size). They print on each of these cards:

- a. The symbol (such as N for noun and V for verb)
- b. The representative word. The words can be drawn from the Master Word List. (See Ditto 1: Master Word List)

The students also provide several examples of each of the inflectional endings identified on the master lists.

3. Storage of cards

To store these card packets, the students use shoe boxes, cigar boxes, or plastic boxes with hinged covers. Each of the storage boxes are marked or painted with the appropriate code colors and symbols.

4. Use of color-coded cards

- a. The students divide into small groups. Each member of the group draws five color-coded cards at random and attempts to arrange the cards into an English sentence.

  If he fails to build a sentence, he must decide what kinds of card are needed. He draws these necessary cards and tries to complete a sentence.
- b. The groups pool their cards and build as many sentences as possible. For further sentence building, the members of the group can draw selectively from all of the card packets.
- c. The student develops his own sentence-building game.
  Example: Sentence Solitaire.

Instructions for Sentence Solitaire:

1. Draw ten cards from the boxes. Be sure to select an assortment of colors.
2. Arrange as many of the cards as possible into an English sentence.
3. Be able to defend the grammar of the sentence if challenged.
4. Make additional sentences using the same ten cards.

While playing Sentence Solitaire the student counts the number of sentences he "generated" or built with his cards.

Next he considers what kinds of additonal cards he would need to expand his sentences.

d. Two or more students make up sentence building games:

Example: Sentence Canasta (four players)

1. For the drawing, place cards face down in the boxes.
2. Player 1 is the student seated at the north position on the table. Player 2 is to Player 1's left, etc. for the drawing.
3. Each player draws ten cards.
4. Player 1 arranges before him as many of the cards as he can into one English sentence. He then draws three additional cards.
5. Player 2 takes his turn, followed by Players 3 and 4.
6. In scoring, the first man out of cards gets ten points. Each opponent counts his unplayed cards and subtracts this total from his score. The player scoring

25 points wins the game.

5. Students observe how the words on the color-coded cards function in English sentences. Through group discussions and teacher guidance the students come to the following conclusions:
    a. Inflectional endings such as -s, and -ing, are unique to English nouns and verbs.
    b. Structural aids in sentence building are the determiners, conjunctions, auxiliaries, modals, and prepositions.
    c. A typical English sentence does not have to make semantic sense. For example, The camel speaks French with a German accent is a grammatically sound English sentence.
    d. Each symbol on the card denotes the word class of the printed word. Some words can function in several word classes and should appear on several cards. For example, run can be used as a noun (He scored a run) a verb (He runs), and as a modifier (run-resistant hose).

STEP 5: *LANGUAGE CLUES*

RATIONALE:

Students discover that inflectional endings and word order are important in the English language system.

ACTIVITIES:

1. The teacher writes a list of nonsense words on the chalkboard.

Example: the
six
and
medlars
wondal
snogly
bloched
gimish
pogts

MATERIALS:

Transparency 1: Language Clues (See transparency masters at the end of The Langauge Program)

2. The students arrange the list into some reasonable examples of English sentences. The teacher asks a few students to copy their sentences on the board. The class observes the variety of possible combinations of words.

3. The teacher projects Transparency 1: Language Clues.

4. The students arrange the scrambled words on Transparency 1 into English sentences.

5. Some of the students are asked to support their sentences. In this discussion, the students observe that the system of English involves inflectional endings: words with specific functions in a sentence, and word order with the subject being first in the basic or kernel sentence.

6. Optional: The students further explain the system of English by working on one of the following problems:
   Problem 1
   Rearrange the order in the usual English sentence so that it follows the sentence patterns of a foreign language you know.
   Problem 2
   Develop a language where each word is one character (Chinese language). Prepare a fifty word "beginners" dictionary, so that your classmates can communicate in writing.
   Problem 3
   Invent a language of sounds and/or written symbols (like Pig-Latin, morse code, a pictures code). Write an explanation of your system.

7. Optional: Students explore the creative way in which children or adolescents use their language and report these observations to the entire class.

Example: A child reports, "It's winding and thundering outside!" Since this child has heard adults say, "It's raining and thundering," he thinks quite logically that since the thunder "is thundering," and the rain "is raining," the wind should be "winding".

STEP 6: WORD ORDER IN ENGLISH

RATIONALE:

The student observes the importance of word order in an English sentence or phrase.

MATERIALS:

Ditto 2: Word Order in English (See dittoed materials at the end of The Language Program)

ACTIVITIES:

1. In preparation for a class discussion, the students test the sentences in Part A and Part C of Ditto 2 with their "ears" at the tape recorders.

2. Students then discuss Part A and Part B of Ditto 2 in small groups.

3. The students review some observable facts about the system of the English language, that is, its definite pattern and design:
    - a, Basic English sentences have a definite word order.
    - b, When the word order is changed, the meaning changes.
      Example: In the sentence "The tiger ate the man," the tiger had lunch. In the sentence "The man ate the tiger," the man had lunch.
    - c, Nouns are signaled by inflectional endings and by structure words such as a, an, three, his. The term for these structure words is determiner (symbolized by the capital letter D).
    - d, Verbs have their own unique inflectional endings.
    - e. Verbs are often signaled by structure words called auxiliaries. Some examples of auxiliaries are is, are, was, have, has, has been.

4. The students who are studying foreign languages might wish to compare the word order of English with that of another langauge.

STEP 7: THE KERNEL SENTENCE

RATIONALE:

After building sentences with color-coded cards, rearranging scrambled sentences and observing the systems of word order in English, the students take the next sequential step in the development of language concepts, namely, a study of the elements of a kernel sentence (a basic sentence).

MATERIALS:

Transparency 2: Pattern 1: Introduction (See transparency masters at the end of The Language Program)

ACTIVITIES:

1. The teacher projects Transparency 2, Pattern 1: Introduction on the screen.

2. The students observe that the sentences vary as follows:
    a. Subject-verb (the most basic pattern)
    b. Subject-verb plus other elements such as an adjective and a prepositional phrase
    c. Subject-verb plus an object
    d. Subject-verb-a predicate noun and a prepositional phrase

   It is adequate at this time if some students observe only that the subject and verb are followed by additional words in three of the sentences.

3. The teacher emphasizes that the subject remains the same in each of the sentences and that the variations occur in the verb phrase.

4. The students compare sentence variations with variations in automobile models (weight, size of motor, trim, options) and variations in basic styles of suits or hair cuts.

5. On the chalkboard the teacher writes:
   A Kernel Sentence consists of a subject plus a predicate.
   Sentence → Subject + Predicate
   Example: Our combo + sings.

6. The teacher explains that this basic sentence or kernel sentence actually represents the Sentence Pattern 1.

7. The students add their own examples.

8. The teacher changes the formula on the chalkboard to read: S → NP + VP

9. The teacher explains that since the subject is usually a noun and all of its modifiers, the subject is a noun phrase or an NP. The predicate consists of the verb and all related words or VP.

STEP 8: THE INTRANSITIVE VERB IN SENTENCE PATTERN 1

RATIONALE:

Students discover that the patterns of the basic sentence or kernel sentence can be represented visually with symbols.

MATERIALS:

Transparency 3: Pattern 1
or
Alternate Transparency 3: Pattern 1
Ditto 3: Pattern 1: Symbols
Ditto 4: Pattern 1: Self-test
Ditto 5: Pattern 1: Subject-Verb Agreement

ACTIVITIES:

1. The teacher adds the following information about Pattern 1:

   Although Pattern 1 consists of a noun phrase and a verb phrase, to the verb phrase can be added optional adverbs of manner, time, place.

2. The students discuss the problem posed in Transparency 3, Pattern 1.

3. The teacher decides at this time which of the following sets of transparencies he will use with the class:
   - a. The transparencies in which sentence patterns are represented by symbols.
   - b. The alternate transparencies in which patterns are represented by function.
   - c. Combination of both transparencies.

4. Students demonstrate their insights into Pattern 1 by discussing in small groups Ditto 3: Pattern 1: Symbols. The teacher circulates among the groups.

5. The entire class reviews the generalizations made in the

Ditto 6: Pattern 1: Adverbs
Ditto 7: Pattern 1: Forms of Adverbs
Ditto 8: Pattern 1: Transforms
(Note: Dittoes 5, 6, and 7 are optional) (See transparency masters and dittoed materials at the end of The Language Program)

group discussions (See Ditto 3, item 7).

6. The teacher guides the class to the following conclusions:
    a. There is a system of word order in English.
    b. Adverbs have a word order:
        1. Usually the adverb of place precedes the adverb of time. For example: He drove away yesterday.
        2. Usually an adverb of place precedes an adverb of manner. For example: He drove away angrily.
        3. Adverbs can "move about" in a sentence. For example: Yesterday, he drove away angrily.
        4. Adverbs can consist of single words such as homework or nightly, of phrases such as in the flower garden or on Wednesdays, or even of clauses such as wherever the team goes or while we all sleep. (The students could use these adverb variations in the pattern Mary sings and add their own variations.)
        5. A sentence to be grammatical does not need to make sense semantically. (See Ditto 3, item 7)
        6. Adverbs are optional in Pattern 1.
        7. The verb in Pattern 1 is intransitive and in active voice.
        8. A compounding of subject and/or verb does not alter the pattern formula.

7. The students do Ditto 4: Pattern 1 Self-Test. The teacher meanwhile provides individual and small group instruction to clarify questions about Pattern 1.

8. Optional: The teacher assigns Dittos 5, 6, and 7 as homework or as classwork.
   Note: Ditto 5 (Subject-Verb Agreement) should be done orally at the tape recorders.

   For immediate reinforcement, the teacher might wish to recommend that the student use cards to cover up the answers for these exercises instead of folding the ditto copies. Then when the student responds, he immediately checks his answer by uncovering the correct answer in the answer column.

9. The teacher assigns and discusses Ditto 8: Pattern 1: Transforms.

10. The teacher encourages the students to apply their insights into transformations when revising their own written compositions. He selects from the students' compositions examples which can be "transformed" effectively. These examples can be made into transparencies for total class demonstrations. The students study this and all patterns inductively. They discover through the class discussions the characteristics of each of the patterns. The students arrive at the explanations themselves.

    At no time should the dittoed materials be used as worksheets. These materials ought to be used in discussions (total class, small group, or even teacher-pupil consultations). Writing the answer in the blanks should follow the discussion. The answer in the blank should be the best response the student can make with the information he has at the time.

    After the student has corrected the dittoed exercise, then he should discuss the items where his answer differs from the anticipated answer. He should defend his response. He should be encouraged to seek more information when his answer reveals inadequate background. He should correct his response or modify it after he has discovered the error in his logic.

STEP 9: THE INTRANSITIVE VERB IN SENTENCE PATTERN 2

RATIONALE:

The student examines Pattern 2 to discover how this pattern differs from Pattern 1.

MATERIALS:

Transparency 4: Pattern 2
Ditto 9: Pattern 2: Introduction
Ditto 10: Pattern 2: Additional Examples
Ditto 11: Pattern 2: Self-Test on Pattern 2: Symbols
Ditto 12: Pattern 2: Self-Test on Pattern Recognition
Ditto 13: Pattern 2: Usage
Ditto 14: Pattern 2: Transforms. (See transparency masters and dittoed materials at the end of The Language Program)

ACTIVITIES:

1. The teacher writes on the chalkboard the following sentences:
    a. The man spoke angrily.
    b. The man seemed angry.

2. The students note the similarities in the semantic content. In both cases the man is angry.

3. To emphasize the importance of recognizing patterns gramatically not semantically the teacher adds two nonsense sentences:
    c. The mencha spirgtd monily.
    d. The mencha desed moni.

4. The students are asked to identify which nonsense sentence looks like Pattern 1. The answer is c.

5. Then the students are asked to identify which of the remaining sentences on the board is Pattern 1. (The answer is a)

6. The students examine the verb phrase to identify how a differs from b. They should conclude that in sentence a the verb is followed by an adverb and in sentence b the verb is followed by an adjective.

7. The teacher projects Transparency 4: Pattern 2 on the screen.

8. The students again examine the verb phrase and note which intransitive verbs are unique to this pattern.

9. The students conclude:
    a. The adjective in the predicate is required.
    b. The adjective modifies the subject.
    c. The adjective is then a subject complement.
    d. The adjective can be called both a predicate adjective and a subject complement.
    e. The verb is intransitive and linking.

10. The students conclude that the VP in Pattern 2 consists of an intransitive verb (V-i) such as seem, followed by a required adjective.

11. A team of students write on the chalkboard the symbols for Pattern 2.

12. A second team supplies the function of the symbols and a third team provides examples.

13. The class adds examples.

14. The completed "visual" on the chalkboard should be as follows:

Pattern 2	$(D)N_1$	+	V-i	Adj
Function	Subject	+	Linking Verb (seems)	Predicate Adjective or Subject Complement

Example:	(The soup)	seems	hot.
	My nose	feels	cold.

15. The students work on Ditto 9 in small groups while the teacher provides individual help. The students conclude that in the problem, Item 1 is Pattern 1 and Item 3 is Pattern 2.

16. To the students who need additional help, the teacher gives Ditto 10: Pattern 2: Additional Examples.

17. The teacher assigns and discusses
    a. Ditto 11: Pattern 2: Self-Test on Pattern 2: Symbols
    b. Ditto 12: Pattern 2: Self-Test on Pattern Recognition.

18. The teacher helps the student reduce the sentences in Ditto 12 to the basic elements of Pattern 2.
Example:
    a. John felt better ~~this morning~~.
    b. ~~When I saw her ruined costume~~, I felt bad.
    c. ~~To me~~, the whole play seemed ~~pretty~~ superficial.
    d. That ~~first~~ dress ~~you tried on~~ looked good ~~on you~~.
    e. ~~Winter~~ days ~~sometimes~~ seem dull.
    f. The weather might turn warm ~~next week~~.
    g. These cookies ~~sure~~ taste good!
    h. The hunter looked tall and resourceful ~~as he paused at the cabin door~~.
    i. ~~When the chief raised his club to strike~~, the dog snarled fiercely. (Pattern 1)
    j. Jonathon was a lanky, freckled-faced boy of twelve. (Pattern 3)

19. The students use the tape recorder to complete Ditto 13: Pattern 2: Usage.

20. The teacher discusses Ditto 14: Pattern 2: Transforms. Answers to the problem are:

Problem:

Identify the kernel sentences from which these sentences were generated.

Transform	Kernel Sentence
1. The pretty girl laughed.	a. The girl looks pretty. (Pattern 2) b. The girl laughed. (Pattern 1)
2. The young child slept soundly.	a. The child seems young. (Pattern 2) b. The child slept soundly. (Pattern 1)
3. The soldier stood idly at the door.	a. The soldier stood idly. (Pattern 1) (Adv. manner) (Adv. place) b. The soldier stood at the door. (Pattern 1)
4. The gorgeous model nodded graciously toward the young soldier standing idly at the entrance.	a. The model looked gorgeous. (Pattern 2) b. The model nodded graciously. (Pattern 1) c. The model nodded toward the soldier. (Pattern 1) d. The soldier look young. (Pattern 2) e. The soldier stood idly. (Pattern 1) f. The soldier stood at the entrance. (Pattern 1)

STEP 10: THE INTRANSITIVE VERB IN SENTENCE PATTERN 3

RATIONALE:

The students discover that both Pattern 2 and 3 have subject complements, a predicate adjective and a predicate noun respectively.

MATERIALS:

Transparency 5: Pattern 3 or Alternate Transparency 5: Pattern 3
Ditto 15: Patterns 1, 2, and 3: Self-Test (See transparency masters and dittoed materials at the end of The Language Program)

ACTIVITIES:

1. The teacher writes on the chalkboard an example of Pattern 2 and Pattern 3:
    a. Mary became friendly. (Pattern 2)
    b. Mary became my friend. (Pattern 3)

2. The students observe the differences in the verb phrase in the above sentences.

3. The teacher explains that Pattern 3 consists of the subject, a linking verb (V-1) such as become followed by a noun (the subject complement or predicate noun). Because the predicate noun refers to the subject, both nouns are identified as N_1 in the formulas. The pattern can be described in symbols, function, and example as follows:

Pattern 3 →	$(D)N_1$	+	V-1 become	$(D)N_1$
Function:	Subject	+	Linking Verb become	Predicate Noun or Subject Complement
Example:	Mary	+	became	my friend

4. The students substitute other intransitive verbs for became, such as remained, seemed. The students observe that the intransitive verbs which function in this pattern are limited in number.

5. The teacher projects on the screen Transparency 5: Pattern 3, and the class concludes that in the Problem, the first sentence illustrates Pattern 3.

6. The teacher assigns and discusses Ditto 15.

7. Optional: The teacher provides a few exercises on usage, involving a pronoun in the predicate noun position. For example: This is she.

8. The teacher provides some examples of Pattern 3 transforms. For example, John became my friend through transformation becomes John, my friend,.... In other words, the predicate noun becomes an appositive of John.

STEP 11: THE TRANSITIVE VERB IN SENTENCE PATTERN 4

RATIONALE:

The students discover inductively that the transitive verb must be completed by a noun that functions as a direct object.

MATERIALS:

Transparency 6: Pattern 4
Alternate Transparency 6: Pattern 4 (See transparency masters at the end of The Language Program)

ACTIVITIES:

1. To demonstrate the concept of a direct object, the teacher writes on the chalkboard three sentences, such as:
    a. I run slowly.
    b. I run around the desk.
    c. I run the tape recorder.

2. Three students are asked to demonstrate the action in the sentences.

3. The class decides which of the three sentences is a pattern already studied. (Sentences a with adverb of manner and b with adverb of place are Pattern 1)

4. The class attempts to explain what makes sentence c "different". When the students arrive at the conclusion that a noun instead of an adverb completes the verb phrase, the teacher asks the class to provide similar examples, where a noun completes the verb phrase.

5. The class contrasts:
   I run the recorder.
   with
   I became a listener. (Pattern 3)

6. The class concludes that the noun that completes the verb in Pattern 4 differs from the noun in the predicate (predicate noun) in Pattern 3.

7. The students contrast the verbs in Pattern 3 and 4 and conclude that the verb in Pattern 3 is a linking verb, while the verb in Pattern 4 "acts upon" the noun that completes the verb.

8. The teacher identifies this second noun as N_2, and the verb as transitive.

9. The students supply and demonstrate additional examples:
   John takes the book.
   I write a sentence.
   Mary catches the ball.
   I use a pencil.

10. The teacher writes one or two of the sentences provided in Activity 9 on the board, marking the subject N_1 and the object N_2.
    Example: John takes the book
    N_1 $(D)N_2$

11. The students conclude that if V-i is the symbol for intransitive verbs, V-t can serve as the symbol for transitive verbs.

12. The teacher demonstrates that N_2 answers the question what?

John takes what?
the book.

13. The teacher projects Transparency 5: Pattern 4 on the screen.

14. After discussing Transparency 5, the students make some generalization about the following:
    - What is a transitive verb?
    - What is an intransitive verb?
    - What is a direct object?
    - How does the direct object differ from a predicate noun or subject complement?

STEP 12: THE TRANSITIVE VERB IN SENTENCE PATTERN 5

RATIONALE:

The students discover that transitive verbs such as give are completed by a direct object and also at times by an indirect object.

MATERIALS:

Transparency 7: Pattern 5
Alternate Transparency 7: Pattern 5 (See transparency masters at the end of The Language Program)

ACTIVITIES:

1. The teacher writes on the board:
   Mary gave the book.
   Mary gave her the book.

2. The students discuss the variation in the verb phrase, the first being completed by one noun, the second by two nouns.

3. The teacher guides the students toward the recognition
   a. that the added noun also receives the action of the transitive verb
   b. that both nouns differ from the noun that functions as the subject.

4. The students label the subject N_1 and conclude that the third noun could be labeled N_3.

5. The teacher writes the symbols on both sentences:

Mary gave the book.
N_1 V-t (D)N_2

Mary gave her the book.
N_1 V-t N (D)N_2

6. The teacher projects on the screen Transparency 7: Pattern 5.

7. The students provide additional examples.

8. For the students needing usage skills, the teacher prepares several short lessons using pronouns in the direct and indirect object positions.

STEP 13: THE TRANSITIVE VERB IN SENTENCE PATTERN 6

RATIONALE:

The students discover that this pattern can have alternate object complements, one being an adjective the other being a noun.

MATERIALS:

Transparency 8: Pattern 6
Alternate Transparency 8: Pattern 6 (See transparency

ACTIVITIES:

1. The teacher projects Transparency 8: Pattern 6 on the screen.

2. The students make some specific observations about this pattern:
   a. The number of verbs that fit this pattern are limited to transitive verbs, such as consider, think, regard, and believe.
   b. The object complement can be either an adjective or a noun.
   c. If the object complement is a noun, it should be labeled N_2, since this complement refers to the direct object and actually is the same person or thing as the direct object.
   d. The nouns (direct object and indirect object) in the verb phrase of Pattern 5 are different from

masters at the end of The Language Program)

the nouns (direct object and object complement) in the verb phrase of Pattern 6.

   e. The object complement required in 6 to complete the entire verb phrase.

3. The students provide additional examples of Pattern 6.

STEP 14: THE TRANSITIVE VERB IN SENTENCE PATTERN 7

RATIONALE:

The students discover that the object and object complement following verbs such as elect are both nouns and that an adjective cannot be used as an object complement in this pattern.

MATERIALS:

Transparency 9: Pattern 7
Alternate Transparency 9: Pattern 7 (See transparency masters at the end of The Language Program)

ACTIVITIES:

1. The teacher projects Transparency 9: Pattern 7 on the screen.

2. The students observe that in Pattern 7:
   a. The verb is transitive.
   b. The verbs are limited to elect, choose, name, vote, nominate, and make (when connoting to elect).
   c. The verb phrase is completed by two nouns, the direct object and the closely related object complement.
   d. An adjective cannot be substituted for the noun object complement in Pattern 7.

3. The students provide additional examples of Pattern 7.

STEP 15: THE USE OF BE IN SENTENCE PATTERNS 8, 9, AND 10

ACTIVITIES:

1. The teacher reviews Patterns 1, 2, and 3.

RATIONALE:

The students discover that except for the verbs, Patterns 8, 9, and 10 closely parallel Patterns 1, 2, and 3.

MATERIALS:

Transparency 10 and overlay:
Pattern 8
Alternate Transparency 10:
Patterns 1 and 8
Transparency 11 and overlay:
Pattern 9
Alternate Transparency 11:
Patterns 2 and 9
Transparency 12 and overlay:
Pattern 10
Alternate Transparency 12:
Patterns 3 and 10 (See transparency masters at the end of The Language Program)

STEP 16: REVIEW OF THE TEN SENTENCE PATTERNS

RATIONALE:

The students reinforce their understanding of English as a system of langauge through

2. The teacher projects on the screen, Transparency 10 and overlay.

3. The students identify the similarities and differences of Patterns 1 and 8.

4. The students make similar observations (See Activity 3) with Patterns 2 and 9; Patterns 3 and 10.

ACTIVITIES:

1. The teacher emphasizes that the students need not memorize the patterns by number, but that they should visualize the variations in the verb phrases such as:
    a. Active intransitive verbs (Patterns 1, 2, 3 and 8, 9, 10)
    b. Active transitive verbs (Patterns 4, 5, 6, 7)
    c. Predicate adjectives (Pattern 2)

reviewing the kernel sentences.

MATERIALS:

Ditto 16: Review: Ten Sentence Patterns
Ditto 17: The Formulas of the Ten Kernel Sentences
Ditto 18: A Summary of the Ten Kernel Sentences
Ditto 19: A Look Back
(See transparency masters and dittoed materials at the end of The Language Program)

STEP 17: TRANSFORMATIONS - THE PASSIVE VOICE

RATIONALE:

Students gain insights into the flexibility of English sentence patterns through making transformations of Pattern 4.

- d. Predicate nouns (Pattern 3)
- e. Optional adverbs (Pattern 1)
- f. Required adverbs (Pattern 8)
- g. Direct objects (Patterns 4, 5, 6, 7)
- h. Indirect objects (Pattern 5)
- i. Object Complements (Patterns 6, 7)

2. The teacher divides the class into small groups to discuss Ditto 16: Review: Ten Sentence Patterns.

3. The teacher assigns Ditto 17: The Formulas of the Ten Kernel Sentences, as an in-class assignment and helps individual students during this session.

4. The teacher discusses Ditto 18: A Summary of Ten Kernel Sentences with the entire class.

5. The students discuss in class Part A and take and correct Part B as a self-test. They finally discuss Ditto 19: A Look Back.

ACTIVITIES:

1. The teacher inductively guides students to some of the ways native speakers generate (create or transform) new sentences from the basic pattern, Pattern 4.
   Example:
   - a. He drove a bus (becomes) bus driver.
   - b. The ship carries cargo (becomes) a cargo ship.
   - c. She teaches English (becomes) an English teacher.

2. The teacher writes on the chalkboard an example of Pattern 4.

MATERIALS:

Transparency 13: Transforms of Pattern 4 (See transparency masters at the end of The Language Program)

Example: Jim is writing a letter.

3. The students suggest changes in the pattern such as questions, negative statement, passive voice. (The process of making these changes is called a transformation, the product is a transform.)
   Examples:
   a. Is Jim writing a letter?
   b. What is Jim writing?
   c. Jim isn't writing a letter.
   d. Isn't Jim writing a letter?
   e. The letter is written by Jim.

4. The students observe how predictable the system of English really is:
   a. In asking a question, the auxiliary can become the first word in the question.
   b. In asking a question, the object becomes what and is placed first in the sentence.
   c. In making a negative statement, not or its contraction occurs between the auxiliary and verb.
   d. In the passive transform, the object and subject shift positions.

5. The teacher projects on the screen Transparency 13: Transforms of Pattern 4 so that students can review predictable transformations of Pattern 4.

6. To reinforce the concepts involved in the passive verb transformation, the teacher projects on the screen Transparency 14: The Passive Verb Transformation.

7. The teacher uses a felt board or a magnetic board to demonstrate the new positions of subject (N_1) and object (N_2).

Sample sentence: Active Verb: John wrote a letter.
Passive Verb: A letter was written by John.

8. The teacher assigns Ditto 20: The Passive Transformation of Pattern 4. The students work on Ditto 20 individually or in small groups.

STEP 18: TRANSFORMATIONS - COMBINING SENTENCE PATTERNS

RATIONALE:

For greater variety in sentence patterns in themes, the students practice combining sentence patterns.

ACTIVITIES:

1. The teacher asks the students to convert a paragraph in a book, magazine, or newspaper into primer prose (or basic sentence patterns). These examples are then exchanged, and students manipulate the patterns for more effective communication and compare their efforts with the original paragraph.

   Example: Excerpt from Connell's "The Most Dangerous Game": An abrupt sound startled him. Off to the right he had heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound and again. Somehwere, off in the blackness, someone had fired a gun three times.

   Original is then converted to primer prose (i.e. Basic sentences and very simple transforms, such as "He heard the sound again.") A sound startled him. The sound was abrupt. The sound was off to the right. He heard the sound. His ears were expert. His ears heard sounds. His hearing was accurate. He heard the sound again. Someone was off in the blackness. Someone was somewhere. Someone fired a gun. Someone fired three times.

2. The teacher has students combine basic sentences into compound, then complex sentences.

Example: Rewrite the following as instructed:

a. The boy ran. The girl hopped.
________, (and, but) ________.

b. The boy ran. The girl hopped.
________ (while, whereas) ________.

c. The boy was handsome. The girl was gentle.
The ________ boy.
The ________ girl.

d. The boy wore a red jacket. The girl wore a blue sweater.
The boy in ________. The girl in ________.

3. The students then are asked to combine all four examples into a single sentence.
Example: The handsome boy in a red jacket ran, while the gentle girl in a blue sweater hopped.

4. The students revise their most recent themes, editing for greater fluency and more effective sentences.

STEP 19: THE EXPANSION OF THE NOUN PHRASE

RATIONALE:

The students experiment with ways to modify nouns and to use these expanded noun phrases effectively in writing.

MATERIALS:

Ditto 21: Expanding Noun

ACTIVITIES:

1. The students gather and display on the bulletin board pictures of people. In the class discussion they analyze what makes an appealing, stirring, or startling picture.

2. The teacher selects one picture that "tells its story" effectively, through use of concrete detail, such as a Norman Rockwell painting.

3. Next the class examines caricatures when one detail is emphasized. The teacher projects transparencies of caricatures to point out to the entire class the exaggerated features.

Phrases (See dittoed materials at the end of The Language Program)

4. Students draw and display caricatures. They also write a descriptive paragraph that satirizes a stereotype, a public figure, or their drawing.

5. The students in these introductory discussions become aware of the need for concrete detail. Now the students note that a girl, a friend, a student would not effectively point out the (tall) girl in the (third) row, (second) seat that identifies (Mary Brown). The class adds other concrete details to Mary's description. If the teacher does not wish to single out a student to describe, he may use a photograph, painting, piece of sculpture, as an object.

6. The teacher writes the suggested details and modifiers on the chalkboard.

7. The students examine the modifiers:
   Example: The girl, sitting in the last row (verbal)
   -in the last row (prepositional phrase)
   -who is in the last row (clause introduced by a relative)
   -weary from study (adjective)

8. The students expand other noun phrases.

9. The students discuss Ditto 21: Expanding the Noun Phrase.

10. The teacher assigns a theme based on the literature unit, concurrent with the Language Program. The teacher encourages each student in the re-writing step, to include in his theme a variety of sentence combinations and some effective modifiers.

STEP 20: EXPANDING THE VERB PHRASE

RATIONALE:

The students observe the ways the verb phrase of a kernel sentence can be expanded.

MATERIALS:

Ditto 22: Expanding the Predicate
Ditto 23: Review: Nouns
Ditto 24: Reveiw: Verbs
Ditto 25: Review: Subject and Verb Agreement (See dittoed materials at the end of The Language Program)

ACTIVITIES:

1. The teacher demonstrates in a series of lessons ways in which a verb phrase can be expanded:
    a. Expanding a verb phrase with a modal.
        could go
        might go
        can go
    b. Expanding a verb phrase to show tense by using the auxiliaries be and have:
        is going
        was going
        has been going
        has gone
        had gone

2. The teacher demonstrates with a folding device the formula for expanding the verb phrase. (See Ditto 22: Expanding the Predicate)

3. Expanding the verb phrase with adverbs plus intensifiers such as rather, somewhat.
   Examples: fast -- rather fast

4. Expansion with clauses introduced by subordinating conjunctions such as because, since, after, when.

5. Expansion through expanding the noun phrase on the verb phrase
   Example: "He bought the book"
   "He bought the antique book with heavy leather covers and copper hinges."

6. Optional: The teacher assigns to students needing additional help, review exercises. (See Dittos 23,24,25)

3

STEP 21: HISTORY OF THE ENGLISH LANGUAGE

RATIONALE:

Students enrich their backgrounds in English by exploring some of the history of the language.

MATERIALS:

Ditto 26: Erratic Patterns of Pronunciation (See dittoed materials at the end of The Language Program)
Dictionaries
Pei, Mario, Many Hues of English, (New York: Alfred A. Knopple, 1967.)
Markwardt, American English, New York: Oxford University Press, 1958.
Additional books on the history of English

ACTIVITIES:

1. The teacher encourages some students to review the history of the English language by first reading the essays found in the Introduction of dictionaries.

2. The students listen to recordings of Middle English and Early Modern English (Elizabethan).

3. To develop an appreciation of English as a constantly changing language, the students examine excerpts from Beowulf, Chaucer, Shakespeare, and Bradford's History of Plimmoth Plantation.

4. The students look up in the dictionaries or Oxford English Dictionary the history or derivation of some commonly used words. (Examples: nice, wife, companion, hussy, homely)

5. The teacher has students observe the contributions of the American Indian, for example, woodchuck, papoose, moccasin, hogan, wigwam, caucus, mugwump, homing, hickory, squash.

6. Students taking French and Spanish explore the influence of French and Spanish colonists on American English. For example, the French contributed chowder, praline, portage, tobacco, and bureau. The Spanish contributed alfalfa, coyote, lariat and lasso, tortilla, poncho, and vigilante.

7. Some students explore the Dutch and German contributions.

8. The students read and discuss "Pronunciation" (See Ditto 23: Erratic Patterns of Pronunciation).

STEP 22: DIALECTS

RATIONALE:

Students observe the variations of English in various geographical areas such as Britain and the United States, sections of the United States, and sections of Indiana; among various age groups, and among various jobs.

MATERIALS:

Malstrom, Jean and Annabel Ashley, Dialects USA, Champaigne, Illinois: National Council of Teachers of English, 1963.

ACTIVITIES:

1. The teacher has students demonstrate variations in the dialect of students as compared with that of adults.
   Examples: Suppose a student won in a talent contest. What words would he use to report it to his peers? To his parents? What words would the teacher use to report this event to his colliagues? To other students?

2. Students listen to the British dialect by playing recordings of Pygmalion, My Fair Lady, Mary Poppins, or readings by British actors.

3. Students report on what they know about the differences in American and British pronunciations.
   a. Clerk
   b. Show
   c. Laboratory
   d. Tomato
   e. Nephew
   f. Figure
   g. Leisure
   h. Schedule

4. They observe differences in American-British spelling.

British	American
1. Theatre	1. Theater
2. Cheque	2. Check
3. Labour	3. Labor
4. Travelled	4. Traveled
5. Kerb	5. Curb
6. Tyre	6. Tire
7. Jewellry	7. Jewelry

5. Students explore American dialects:
    a. They listen to Hal Halbrook as Twain on film or recording.
    b. They report about examples of regional dialects in their own families and among their neighborhoods.

6. Students discuss the regional dialects represented in the literature they are reading.

7. Students write a dialogue illustrating a dialect they have heard in their peer group, in their neighborhood, in a geographical area, or in the adult world.

8. Students listen for dialects on television, in ads, on regular shows, among speakers and panelists.

9. In class discussions, students report about their observations on dialects.

TRANSPARENCY AND DITTO MASTERS

The remaining pages contain the dittoes and the transparency masters that are to be used with the various steps in The Language Program. These materials have been printed vertically on each page to make them more functional. The teacher should tear these pages out for the purpose of making copies or transparencies.

DITTO 1

MASTER WORD LIST

Suggested color: Purple with symbol N (Noun)

Master List of Nouns

George
child
beetle
disk
faith
apples
bottle
boy
candy
house
Alice
alley
animal
April
arms
army
aunt
baby
bags
ball
Betty
Bill
blackboard
blow
board

beard
book
building
bus
business
catch
chair
chalk
cheer
chicken
chief
children
city
clerk
clown
cut
fall
games
girl
hat
help
hit
hold
holiday
hour

John
laugh
letter
light
lesson
map
music
penny
postman
school
sister
sleep
start
story
table
theater
travel
use
walk
week
wish
year
wonder
wash
work

Example:

N
George

Note: Students will need several cards with the following inflectional endings:

-es
-s
's

DITTO 1 (cont'd)

Suggested color: Dark green with symbol V (Verb)

Master List of Verbs

looks
appears
become
remain
give
consider
believe
elect
choose
wait
sing
put
weave
blow
board
bottle
ache
answer
ask
eat
ate
bake
become
became
begin
believe
blow
boil
bring
build
catch
caught
chair
cheat
letter
light
map
buy
came
choose
chose
clean

come
cook
cry
cut
do
did
draw
done
drink
drank
drunk
drive
drove
driven
fall
fell
fallen
feel
fish
fly
flew
flown
find
found
give
gave
go
get
got
grow
grew
help
hit
hold
hurt
jump
keep
know
laugh
learning
let
listen

live
look
lose
lost
loves
made
map
name
offer
open
own
pick
plan
pull
put
read
run
say
said
slow
sing
sit
sleep
start
take
taste
teach
tell
thank
think
thought
travel
try
use
walk
want
wash
wish
wonder
work
empty

Example:

V
looks

Note: A number of the following inflectional endings should be prepared:

-es
-s
-ing
-ed
-en

DITTO 1 (cont'd)

Suggested color: Red with symbol ADV (Adverb)

Master List of Adverbs of Manner

fast
carefully
carelessly
eagerly
loudly
slowly
well

Example:

ADV-manner
quickly

Note: A number of the following inflectional endings should be prepared:

-er	more
-est	most

Master List of Adverbs of Place

out
away
around
far
here
inside
out
outside
there
up

Example:

ADV-place
here

Master List of Adverbs of Time

sometimes
later
again
always
early
now
first
late
then
morning
yesterday
today

Example:

ADV-time
never

DITTO 1 (cont'd)

Suggested color: Blue with symbol ADJ (Adjective):

Master List of Adjectives

kind
and
silent
sincere
honest
remote
ameable
young
happy
costly
priceless
beautiful
clean
bad
best
better
big
blue
brown
calm
careful
cool
cruel
empty
friendly
full
gay
good
great
green
heavy
high
hoarse
hot
hungry
important
just
large
leafy
little
long
loud
low
muddy
new
old
poor
right
round
silent
small
tall
warm
wet
white
windy
yellow
young

Example:

ADJ
kind

Note: A number of the following inflectional endings should be prepared:

-er
-est

Suggested color: Light green with symbol M (Modal)

Master List of Modals

can
may
shall
will
could
might
should
would
must

Example:

M
can

Note: Modals or modal auxiliaries are verb "helpers" except forms of have and be.

DITTO 1 (cont'd)

Suggested color: Dark green with symbol AUX (Auxiliary)

Master List of Auxiliaries

am
be
is
was
were
are
has
have
had

Example:

AUX
am

Note: A few of the following inflectional endings should be prepared:

-en
-ing

Note: Auxiliaries are the commonly used verb helpers, namely forms of have and be.

Suggested color: Brown with symbol I (Intensifier)

Master List of Intensifiers

very
rather
somewhat
quite
more
most

Example:

I
very

Note: Intensifiers are modifiers of adjectives and adverbs.

Suggested color: Pink with symbol PREP (Preposition)

Master List of Prepositions

in
at
after
about
above
across
after
against
among
around
at
below
between
for
in
into
inside
of
off
on
over
to
under
up
upon
with

Example:

PREP
in

DITTO 1 (cont'd)

Suggested color: White with symbol C (Coordinating Conjunction)

Master List of Coordinating Conjunctions

and
but
or

Example:

C
and

Suggested color: White with symbol S (Subordinating Conjunction)

Master List of Subordinating Conjunctions

because
if
when
unless

Example:

S
because

Suggested color: White with symbol R (Relative Conjunction)

Master List of Relative Conjunctions

who
that
which
whom
whose

Example:

R
who

Suggested color: Purple with symbol P (Pronoun)

Master List of Pronouns

I
me
mine
he
they
this
that
these
each
all
none

Example:

P
he

DITTO 1 (cont'd)

Suggested color: Dark green with second word printed in red with symbol V-ADV (Verb-Adverb Combination)

Master List of Verb-Adverbs

drop in
look up
come to
chicken out
wash up
drink up
drink down

Example:

V-ADV
drop-in

Suggested color: Orange with symbol Be

Master List of Be Forms

be
is
was
were
am
are

Example:

Be
is

Note: A number of the following inflectional endings should be prepared:

-en
-ing

Suggested color: Yellow with symbol D (Determiner)

Master List of Determiners

a
my
your
her
this
every
no
both
much
an
any
eight
few
his
their
many
most
all
my
our
seven
six
the
these
those

Example:

D
a

DITTO 2

WORD ORDER IN ENGLISH

PART A: The word order in English sentences is unique:

At the tape recorder, read the following sentences aloud. If you feel that the sentence "sounds" like the speech of a native speaker, write N in the space provided. If you feel that the sentence sounds unnatural, perhaps the speech of a non-native speaker, write O in the space. Be ready to defend your answers.

_____ 1. Brought he me a glass of milk.

_____ 2. Molly cat go a of.

_____ 3. Looking grave, the camel tuned the violin.

_____ 4. Him not my friend.

_____ 5. Freshman like the "feel" of being in high school.

_____ 6. Carefully wrapped John a gift.

_____ 7. Have you read the assignment?

_____ 8. Listen to that tough car racking off.

_____ 9. Never Mary studies hard.

_____10. Alice the shoes in rain ruins.

PART B: Word order affects meaning:

Explain the precise meanings of the following paired words:

1.	house dog	dog house
2.	Labor Day	day labor
3.	cold stone	stone cold
4.	whitewash	wash white
5.	flatiron	iron flat

Now add your own examples to this list.

DITTO 2 (cont'd)

PART C: Word order affects the meaning of phrases and sentences:

Explain the following pairs:

1.	dull boy's knife	boy's dull knife
2.	small girl's hat	girl's small hat
3.	Ship sails today.	Ship the sails today.
4.	The lion eats the mouse.	The mouse eats the lion.
5.	That lady hit my car.	My car hit that lady.

To the teacher:

Answers for PART A:

The English sentences are: 3, 5, 7, 8. The third statement is grammatical because it follows the pattern unique to the system of the English language. The grammar of a sentence depends on the word pattern, not on semantics.

DITTO 3

PATTERN 1: SYMBOLS

Sentence →	NP	+	VP	
Pattern 1 →	(D)N_1	+	V-i (Adv-manner -place -time)	
Function	Subject	+	Intransitive Verb	Optional Adverb of manner, place time
Example	Mary Mary Mary	+	sings well. sings everywhere. sings daily.	

PROBLEMS

1. Write three of your own examples for Pattern 1.
   a. N_1 + V-i Adv-m
   b. N_1 + V-i Adv-p
   c. N_1 + V-i Adv-t

2. Add another verb in the V-i position. Does an additional verb alter the basic pattern? Would additional nouns in the N_1 position alter the pattern?

3. Combine the adverbs into one sentence.
   N_1 + V-i Adv-m, Adv-p, Adv-t

4. Is there a natural order for the words used as adverbs?

5. Can the adverbs be placed in other positions in the sentence?

6. Test your answers to questions 4 and 5 with several examples of your own.

7. Can the following fit into the pattern:
   at home
   whenever the mood strikes her
   wherever she happens to be
   snoggily
   while impesh blogs fliggled

8. Write a generalization about the order of adverbs in the VP in Pattern 1.
   Generalization:

DITTO 4:

PATTERN 1: SELF-TEST

Instructions: Fold the right margin back along the dotted line. Read the sentences. Not all of the sentences are Pattern 1 sentences. Test each sentence against symbols for Pattern 1. Write a 1 in the blank if you think the sentence is basically an example of Pattern 1. Write an X in the blank if the sentence is not Pattern 1. To guide you, write the symbols for Pattern 1 here:

Pattern 1 ______________________________.

			Answers	
1.	The hunter crouched warily.	1._____	1.	1
2.	Overhead the ducks circled gracefully.	2._____	2.	1
3.	The trights ringled hizardly.	3._____	3.	1
4.	Rabbits sing loudly in the moonlight.	4._____	4.	1
5.	John thinks deeply.	5._____	5.	1
6.	Mary, on the other hand, laughs off her problems.	6._____	6.	X
7.	Mary and Joyce, on the other hand, laugh off their problems.	7._____	7.	X
8.	The dogs growled and snarled.	8._____	8.	1
9.	The referee blew his whistle loudly.	9._____	9.	X
10.	At the sound of the whistle one basketball player stopped abruptly and turned quickly.	10._____	10.	1

Now, unfold the right margin, compare your answers with those in the answer column.

DITTO 5

PATTERN 1: SUBJECT-VERB AGREEMENT

Review:

Pattern 1 consists of	(D)N_1	+	V-i	(Adv-manner -place -time)
Function	Subject	+	Intransitive Verb	Optional Adverb of manner, place, time

Introduction:

Ever since you began to speak you matched the N_1 (subject) with V-i (verb) in terms of number. You soon learned to say, "We play in the park" rather than "We plays in the park."

Sometimes, however, even now when you insert words, phrases, or clauses between N_1 and V-i, you hesitate about the number (singular or plural) of V-i. For example, what is the V-i in the following:

1. They, that is my sister and John, ______ (play) in the park.
2. We of the neighborhood gang ______ (play) in the park.
3. Only one in our neighborhood gang ______ (play) in the park.

Answers: The V-i in sentences 1 and 2 is play (plural). Why is the V-i in sentence 3, plays?

DITTO 5 (cont'd)

Instructions:

Fold back the right margin along the dotted lines. In some of the following sentences, the N_1 and V-i are matched in terms of numbers.

Work this exercise at the tape recorder, reading each sentence aloud. Wherever the number of subject N_1 does not agree with the number of the V-i, write an X in the space provided. Then unfold the right margin and compare your answers with those in the answer column.

		Answers
1. Only one of the ten boys in our class plays on the varsity.	1._____	1.
2. The girls in the freshman class occasionally cheer too enthusiastically.	2._____	2.
3. One of the fellows in my class smoke.	3._____	3. X
4. Very few of the flying insects bites hard.	4._____	4. X
5. Only one of the flying insects bite hard.	5._____	5. X
6. My dad's car, which is in need of an overhaul, stalls on hills.	6._____	6.
7. The camels which enjoy a good joke at the expense of mankind laughs secretly at the camel drivers.	7._____	7. X
8. Sally and Joan, worn out by their peppy young charge, nervously relaxes over a coke.	8._____	8. X
9. John along with the other campers has been swimming.	9._____	9.
10. John and the other campers has been swimming.	10._____	10. X

DITTO 6

PATTERN 1: ADVERBS

Review:

Pattern 1 consists of	(D)N_1	+	V-i (Adv-manner -place -time)	
Function	Subject	+	Intransitive Verb	Optional Adverb of manner, place, time

Instructions:

Fold back the right margin along the dotted lines. After you have done the exercise, unfold the margin once more and compare your answers with those in the answer column.

In the following sentences, the underlined words function as adverbs. If the underlined adverb is an adverb of manner, write the letter m in the space provided. If the underlined adverb is one of place, write p in the margin, and if one of time, write t in the margin.

Remember that single words, phrases, and clauses can function as adverbs.

1. Mary works afternoons.	1._____	1.	t
2. The campers arrived early.	2._____	2.	t
3. The hungry child cried lustily.	3._____	3.	m
4. They drove to Illinois.	4._____	4.	p
5. With glasses he sees well.	5._____	5.	m
6. a) Tomorrow we'll study b) harder.	6a._____	6a.	t
	b._____	b.	m
7. Jake hobbled a) off b) painfully.	7a._____	7a.	p
	b._____	b.	m
8. The car slid a) wildly b) across the divided highway.	8a._____	8a.	m
	b._____	b.	p
9. a) With considerable courage for an inexperienced hunting dog, the hound sprang b) into the den of the waiting bear.	9a._____	9a.	m
	b._____	b.	p
10. When she heard the good news, Molly a) quickly rushed b) home c) yesterday.	10a._____	10a.	m
	b._____	b.	p
	c._____	c.	t

DITTO 7

PATTERN 1: FORMS OF ADVERBS

Review:

Pattern 1 consists of	(D)N_1	+	V-i	(Adv-manner -place -time)
Function	Subject	+	Intransitive Verb	Adverb of manner, place time

Development of Adverb Forms:

One Spanish speaking foreign exchange student recently said that she has not learned the grammar of English, because the minute she learns a rule, she is confronted with the exceptions to the rule. You probably have been faced with the same problem. For example, you have heard this statement: "An adverb ends in -ly."

Instructions:

Problem 1: Test that statement now. Try to use the following words in the adverb position in Pattern 1:

manly
costly
godly
timely
lowly
homely
lovely
lively

Problem 2: Test the following words, which do not end in -ly in the adverb position in Pattern 1:

fast
hard
high

Problem 3: Explain why a sign can read "Drive slow" and yet you'll say, "We usually drive slowly over ice." You also say "We drive slower on snow and slowest on ice." Why not slowlier and slowliest?

Problem 4: Decide which of the following underlined words are adverbs. Study the words carefully. Be ready to support your decision.

1. Come at twelve sharp. She spoke sharply.

2. Easy come, easy go. This motor operates easily.

3. He plunged clean through the window. The knife cut cleanly.

4. We're going strong now. The wind blew strongly.

5. I slept late. Lately he has practiced conscientiously.

6. He hits hard.

7. Rob speaks straight from the shoulder.

8. He waited long.

DITTO 7 (cont'd)

Did you conclude that all of the underlined words in Problem 3 were adverbs? The story of how the -ly ending came to be, and why in some cases the -ly ending is not used with adverbs can be found in any book on the history of the English language.

The following is a brief explanation that can serve perhaps as a basis for further reading:

In Old English the adverb form was sometimes identified by the inflectional ending -e. For example, the current adverb widely was once wide, while the adjective wide was wid. On the other hand, if the adjective already ended in e, the adverb and adjective forms were the same: cloene meant either cleanly or clean.

During the middle English period, this inflectional -e of the adverb was dropped. For example the adverb (hard) hearde and adjective heard, both were spelled heard. Likewise, faeste (adverb) and faest (adjective) became fast. Thus today we still have identical adverb and adjective forms for hard, long, strong, weak, wide, full, high.

During the Old English period, when the adjective form ended in -lic (like), an -e was added to identify the adverb. For example, from the adjective cloenlic (clean) came the adverb cloenlice. Gradually lice (the adverb ending) was shortened to -ly, the modern ending of some adverbs.

Also, to compensate for the dropped -e on adverbs (review again the Middle English Period), the -ly ending was sometimes added to the adjective form.

Conclusion: Review your answers to Problems 1, 2, 3. What changes would you make in those answers?

What generalization can you make about -ly as an affic that "signals" an adverb?

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[1] Stuart Robertson and Frederic G. Cassidy, The Development of Modern English, Second Edition (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1061), pp. 313-18.

DITTO 8

PATTERN 1: TRANSFORMS

Review:

Pattern 1 consists of	(D)N_1	+	V-i	(Adv-manner -place -time)
Function	Subject	+	Intransitive Verb	Optional Adverb of manner, place, time

Introduction:

From the basic sentence Pattern 1 we can generate new patterns. We might say, "The boy sits in the car." Yet we readily develop from this basic sentence the phrase "The boy in the car..."

LIkewise from: "He clerks in the bank," we generate "bank clerk." "The child is crying" becomes "a crying child."

Instructions:

Write a transform using the following underlined words.

Fold back the right margin along the dotted lines. After you have done the exercise unfold the margin once more and compare your answers with those in the answer column.

1. The man lives upstairs.	1.__________	1. The man upstairs.
2. This man works in a bakery.	2.__________	2. This bakery man.
3. They work in the field.	3.__________	3. Field workers.
4. The dog is barking.	4.__________	4. The barking dog.
5. The boy grows fast.	5.__________	5. The fast growing boy.
6. The girl goes to school.	6.__________	6. The school girl.
7. The snow has fallen.	7.__________	7. The fallen snow.
8. The horse works.	8.__________	8. The work horse.
9. The woman scrubs.	9.__________	9. The scrubwoman.
10. The dog watches.	10.__________	10. Watchdog.

DITTO 9

PATTERN 2: INTRODUCTION

Which of the sentences in the problem below are similar to this sentence which represents Pattern 2:

Example:	The girl	+	seems	pretty.
Function:	Subject	+	Intransitive Verb (Linking Verb)	Adjective

PROBLEM

1. Our combo sings loudly.
2. Our combo is a winner at any dance.
3. Our combo looks good.
4. Our combo enjoys playing at student affairs.
5. Our combo writes good music.

DITTO 10

PATTERN 2: ADDITIONAL EXAMPLES

Pattern 2 →	(D)N_1	+	V-i	Adj
	The girl		seems	happy
	The girl		looks	happy

Add the intransitive verb (V-i) to the following:

1. The food__________good.

2. The wind__________cold.

3. The weather__________humid.

Add the predicate adjective or subject complement to the following:

1. These books look__________.

2. The team remains__________.

3. My brother appears__________.

DITTO 11

PATTERN 2: SELF-TEST ON PATTERN 2 SYMBOLS

Review:

	NP		VP	
Pattern 2 consists of	(D)N_1	+	V-i	Adj
	Subject	+	Linking or Intransitive Verb such as seem	Predicate Adjective or Subject Complement

Fold the right margin back along the dotted lines. Then complete the following statements. Unfold the right margin and compare your answers with those in the answer column.

	Answers
1. In the sentence "The dog look friendly," dog is the__________ in the NP.	1. N (noun)
2. Friendly in the sentence above is the__________in the VP	2. adjective
3. Friendly described N_1 and therefore functions as the__________ completer or__________complement.	3. subject, subject
4. Looks in "The dog looks friendly," represents__________in Pattern 2.	4. V-i or linking verb
5. The i in V-i means that the verb is__________.	5. intransitive
6. V-i can be considered a__________ verb since it relates the adjective to N_1.	6. linking
7. Other intransitive verbs that can function as linking verbs (V-i) in Pattern 2 are__________,__________, __________,__________.	7. appears, remains, becomes, feels

DITTO 12

PATTERN 2: SELF-TEST ON PATTERN RECOGNITION

Pattern 2 consists of	$(D)N_1$	+	V-i seem	Adj
Function:	Subject	+	Linking Verb such as seem	Predicate Adjective or Subject Complement

Instructions:

Fold back the right margin along the dotted lines. After you have done the exercise unfold the margin once more and compare your responses with those in the answer column. Circle the answers you missed or wish to review.

Frequently we confuse the verbs in Patterns 1 and 2. Explain the difference between:

Pattern 1: I look carelessly.
Pattern 2: I look careless.
Pattern 1: I appeared eagerly.
Pattern 2: I appeared eager.

Some of the sentences below are Pattern 2. If a sentence is an example of Pattern 2, write 2 in the space provided. If the sentence is not an example of 2, write X in the space.

1.	John felt better this morning.	1._____	1. 2
2.	When I saw her ruined costume, I felt bad.	2._____	2. 2
3.	To me, the whole play seemed pretty superficial.	3._____	3. 2
4.	That first dress you tried on looked good on you.	4._____	4. 2
5.	Winter days sometimes seem dull.	5._____	5. 2
6.	The weather might turn warm next week.	6._____	6. 2
7.	These cookies sure taste good!	7._____	7. 2
8.	The hunger looked tall and resourceful as he paused at the cabin door.	8._____	8. 2
9.	When the chief raised his club to strike, the dog snarled fiercely.	9._____	9. X
10.	Jonathon was a lanky, freckled-faced boy of twelve.	10._____	10. X

DITTO 13

PATTERN 2: USAGE

Pattern 2 consists of	(D)N_1	+	V-i seem	Adj
	Subject	+	Linking Verb such as seem	Predicate Adjective or Subject Complement

Sometimes in speaking we substitute an adverb for the adjective in Pattern 2. For example we say, I feel badly about it when we mean I feel bad (unhappy) about it. I feel badly about it implies the speaker is having difficulty with his sense of touch. (Pattern 1)

Likewise, we confuse good and well. For example:

After the swim, I felt good. (meaning refreshed) Pattern 2
After the swim, I felt well. (meaning healthy) Pattern 2
I swim well. (meaning skillfully, an adverb of manner) Pattern 1

Instructions:

Fold back the right margin along the dotted lines. After you have done the exercise unfold the margin once more and compare your answers with those in the answer column.

Complete the following Pattern 2 sentences using the adjectives bad, good, and well (healthy).

			Answers
1.	Fresh flowers smell ___ in the house.	1. ______	1. good
2.	A sudden puff of wind feels ___ on a hot day.	2. ______	2. good
3.	Tom felt ___ about losing my book.	3. ______	3. bad
4.	Will Dick feel ___ enough to play basketball tonight?	4. ______	4. well
5.	Since I had look forward to the trip for a long time, I actually felt ___ about leaving my friends behind.	5. ______	5. good
6.	This fresh milk really tastes ___.	6. ______	6. good
7.	Since I prefer jazz, that old number by Bach sounds ___ to me.	7. ______	7. bad
8.	The stew tasted ___ to the hungry refugees.	8. ______	8. good
9.	The bruised peaches looked so ___ that we threw them into the garbage.	9. ______	9. bad
10.	That great new beat sounds ___ to me	10. ______	10. good

DITTO 14

PATTERN 2: TRANSFORMS

Pattern 2 consists of	(D)N_1	+	V-i	Adj
	Subject	+	Linking Verb such as seem	Predicate Adjective or Subject Complement

From Pattern 2 we can generate a number of new phrases. The girl looks pretty becomes That pretty girl.

		Answers
1. This switch appears faulty.	1.____________	1. Faulty switch
2. That dog looks fierce.	2.____________	2. That fierce dog
3. The cake was flaky.	3.____________	3. Flaky cake
4. Her wash looked snow white.	4.____________	4. Snow white wash
5. The autumn sunlight felt warm.	5.____________	5. Warm autumn sunlight

Problem:

Identify the kernel sentences from which these sentences were generated.

Transform	Kernel Sentence	
1. The pretty girl laughed.	a. b.	
2. The young child slept soundly.	a. b.	
3. The soldier stood idly at the door.	a. b.	(adv. manner) (adv. place)
4. The gorgeous model nodded graciously at the young soldier standing idly at the entrance.	a. b. c. d. e. f.	

DITTO 15

PATTERNS 1, 2, AND 3: SELF-TEST

Instructions:

Fold the right margin back along the dotted lines. Read the sentences. Identify the patterns by writing the pattern number (1, 2, or 3) in the blank. Write an X in the blank if the sentence is not one of the first three kernel sentences. Be sure to observe the variations of the verb phrase. After completing the exercise, unfold the right margin and compare your answers with those in the answer column.

Example:

	Answers
1. The man looked cross.	1. 2
2. The man looked about crossly.	2. 1
3. The man remained cross.	3. 2
4. The man remained a crosspatch.	4. 3

		Answers
1. The riot seemed a shame.	1._____	1. 3
2. The riot seemed shameful.	2._____	2. 2
3. John seems intelligent.	3._____	3. 2
4. The people appeared shamefully poor.	4._____	4. 2
5. The hunter crouched warily.	5._____	5. 1
6. He found a match.	6._____	6. X
7. He became a salesman.	7._____	7. 3
8. The car looked new.	8._____	8. 2
9. His accent sounded strange.	9._____	9. 2
10. The camel sang a song.	10._____	10. X

DITTO 16

REVIEW - TEN SENTENCE PATTERNS

A. Fill in the verb in the VP for each of the following patterns.

Formula: NP + VP

1. Mary ___drove___ home. (V-i) Example: 1. N_1 + V-i (Adv)
2. Mary __________ shy. (V-i (seem)) 2. ☐ + ☐
3. Mary __________ president. (V-i (become)) 3. ☐ + ☐
4. Mary __________ the ball. (V-t) 4. ☐ + ☐
5. Mary __________ John the ball. (V-t (give)) 5. ☐ + ☐
6. Mary __________ John a friend. (V-t (consider)) 6. ☐ + ☐
7. Mary __________ John president. (V-t (elect)) 7. ☐ + ☐
8. Mary __________ home. (be) 8. ☐ + ☐
9. Mary __________ shy. (be) 9. ☐ + ☐
10. Mary __________ president. (be) 10. ☐ + ☐

B. Now write the formulas for each of the patterns in the space to the right of the sentences.

C. Write some generalizations about the variations in the verb phrases of the patterns.

DITTO 17

THE FORMULAS OF THE TEN KERNEL SENTENCES

Instructions:

Write an example of each pattern.

Intransitive Verbs:

Pattern One: (D) N_1 V-i (Adv)

Example: Boys ____________________

Example: ____________________

Pattern Two: (D) N_1 V-i Adj

Boys seem ____________________

____

Pattern Three: (D) N_1 V-i (D) N_1

Boys become ____________________

____

Transitive Verbs:

Pattern Four: (D) N_1 V-t (D) N_2

Boys ____________________

____

Pattern Five: (D) N_1 V-t (D) N_3 (D) N_2

Boys give ____________________

____

Pattern Six: (D) N_1 V-t (D) N_2 (D) N_2 or Adj

Boys consider ____________________

____

Pattern Seven: (D) N_1 V-t (D) N (D) N_2

Boys elect ____________________

____

DITTO 17 (cont'd)

Be Words:

Pattern Eight: (D) N_1 Be Adv

Boys elect

Pattern Nine: (D) N_1 Be Adj

Boys

Pattern Ten: (D) N_1 Be (D) N_1

Boys

DITTO 18

A SUMMARY OF THE TEN KERNEL SENTENCES

The following is a summary of the sentence patterns unique to English.

Intransitive Verbs:

Pattern One :	$(D)N_1$	+	V-i	(Adv-manner -place -time)	
Pattern Two :	$(D)N_1$	+	V-i seem	Adj	
Pattern Three:	$(D)N_1$	+	V-i become	$(D)N_1$	

Transitive Verbs:

Pattern Four :	$(D)N_1$	+	V-t	$(D)N_2$	
Pattern Five :	$(D)N_1$	+	V-t give	$(D)N_3$	$(D)N_2$
Pattern Six :	$(D)N_1$	+	V-t consider	$(D)N_2$	$(D)N_2$ or Adj.
Pattern Seven:	$(D)N_1$	+	V-t elect	$(D)N_2$	$(D)N_2$

Be Words:

Pattern Eight:	$(D)N_1$	+	Be	Adv-place -time
Pattern Nine :	$(D)N_1$	+	Be	Adj
Pattern Ten :	$(D)N_1$	+	Be	$(D)N_1$

DITTO 19

A LOOK BACK

Let's check now to find out how much you remember.

PART A. Some words can fit into many slots (positions) in sentence patterns. Consider the word dog for example.

(D)	Adj	N	V	X
The	black	dog	ran	home.
The	old	man	was	dog tired.
The	young	child	dogged	my footsteps.
His	dog	face	shone	happily.

How many different functions can you give for the words: dream, run, fish, can, well.

PART B. Complete the following statements:

Instructions:

Fold back the right margin along the dotted lines. After you have done the exercise unfold the margin once more and compare your answers with those in the answer column.

	Answers
1. Basic sentences are called______sentences.	1. kernel
2. A basic or kernel sentence consists of a noun phrase (NP) and a verb phrase. VP symbolizes the______.	2. verb phrase
3. The words "consists of" are represented in the formula thus:______.	3. →
4. In Pattern 1, "The lion roared," the NP is a)______ the VP is b)______.	4a. The lion b. roared
5. The NP and VP refer to the complete subject and the complete predicate. The N_1 in NP functions as the a)______: the V in VP functions as the b)______.	5a. subject b. predicate
6. The N_1 in the VP of Pattern 3 functions as_____.	6. subject complement

DITTO 19 (cont'd)

7. The N_2 in the VP of Pattern 4 functions as_____.	7. direct object
8. The N_3 in the VP of Pattern 5 functions as_____.	8. indirect object
9. The second N_2 in the VP of Patterns 6 and 7 functions as_____.	9. object complement
10. The adverb in Pattern 1 is optional and in Pattern 8 it is_____.	10. required
11. The adjective in the sentence "The girl is pretty" is the word_____.	11. pretty
12. The adjective in the sentence "The girl looked pretty" is_____.	12. pretty
13. The direct object in the sentence "She sent the letter" is_____.	13. letter
14. The indirect object in the sentence "She sent me the letter" is_____.	14. me
15. Transitive verbs are found in patterns a)_____, b)_____, c)_____, d)_____.	15a. 4 b. 5 c. 6 d. 7

DITTO 20

THE PASSIVE TRANSFORMATION OF PATTERN 4

S	NP	+	VP
Pattern 4	(D)N_1	+	V-t (D)N_2
	Mary	+	sent (the) letter.

1. Write how the sentence would read if the N_1 and N_2 in the above example were "switched"?

2. What other changes must be made in order to make this sentence become a pattern used by a native speaker?

3. Write the transform (or sentence generated from Pattern 4).

4. In this transformation from the active (Example 1) to the passive (Example 3), the V-t became_____.

5. The N_2 in the VP became N_1 in the_____.

6. The N_1 in the NP became by N_2 in the_____.

7. The total change can be represented as follows:

8. Can by N_1 be omitted? Write how this sentence would read in the passive if by N_1 in Pattern 4 is omitted:

9. Transform the following examples of Pattern 4 to passive transformations:

Active	Passive
a. We fed the monkeys.	a.
b. John gave a good speech.	b.
c. Girls don't fool him.	c.

10. Make a general statement about the rules that operate on making a passive transformation of Pattern 4.

DITTO 20 (cont'd

ANSWERS TO DITTO 20

1. The letter sent Mary.

2. The letter? sent? Mary

3. The letter was sent by Mary.

4. The V-t became Aux + V-t + en (Note: -en denotes the past participle of the verb)

5. NP

6. VP

7. Pattern 4: (Active) $(D)N_1 \quad + \quad V\text{-}t\ (D)N_2 \Longrightarrow$

   $(D)N_2 \quad + \quad Aux + V\text{-}t + en\ \text{by}\ (D)N_1 \Longrightarrow$

   Pattern 4: (Passive) $(D)N_1 \quad + \quad \underset{be}{Aux} + V\text{-}t + en\ \text{by}\ (D)N_2$

   Note: The subject is usually numbered 1, therefore, the second noun in the verb phrase is automatically numbered N_2. However, if the students prefer to reserve the N_2 symbols for direct objects and object complements only, they may want to identify the by N_2 only as N and the object of the preposition.

8. The letter was sent.

9. Passive:
   a. The monkeys were fed by us.
   b. A good speech was given by John.
   c. He is not fooled by girls.

10. In making the passive transformation of Pattern 4, the verb is expanded to include an auxiliary. The subject becomes the object of the preposition by and the direct object becomes the subject.

DITTO 21

EXPANDING NOUN PHRASES

1. Use an adjective (such as handsome, tall, fat, clumsy) to expand each of the following noun phrases:

   a. The__________boy.

   b. The boy__________.

   c. The__________but__________boy.

   d. The__________,__________,yet__________boy.

   e. The__________and__________boy.

2. Use a prepositional phrase to expand the noun phrase the boy, such as "the boy in my neighborhood."

   a. The boy with__________.

   b. The boy on__________.

   c. The boy up__________.

3. Use a verbal (present participle) such as "the boy, riding on the Honda."

   a. The boy,__________in the water
   V-ing
   b. The boy,__________down his food
   V-ing
   c. The boy,__________at his friend
   V-ing
   d. __________to enter the race, the boy
   V-ing

4. Use the infinitive to expand the noun phrase such as "the boy to do the job."

   a. The boy__________the game
   to-V
   b. The boy__________the problem
   to-V
   c. The boy__________x (x means any words that complete the idea)
   to-V
   d. The boy__________the house
   to-V
   e. The boy to ask__________the violin
   to-V

DITTO 21 (cont'd)

5. Use the past participle such as "the boy given a chance."

a. The boy, ___________ the information
V-en

b. The boy, ___________ the job
V-en

c. The boy, ___________ the fundamentals
V-en

d. The boy, ___________ to repair automobiles
V-en

DITTO 22

EXPANDING THE PREDICATE

BASIC FORMULA S (M) (have + en) (be + ing) V X
be

S be X
A Pattern Ten Sentence: John is a janitor.

M be
1. John__________ __________a janitor.

M have be+en
2. John__________ __________ __________a janitor.

be be+ing
3. John__________ __________a janitor.

M be be+ing
4. John__________ __________ __________a janitor.

M have be+en be+ing
5. John__________ __________ __________ __________a janitor.

DITTO 23

REVIEW: NOUNS

Instructions:

This exercise tests how much you know about nouns. Fold the right margin along the dotted line. After you have completed the exercise, unfold the margin once more and compare your answers with those in the answer column.

If you want additional help arrange to work with a small group studying nouns or arrange a conference with your teacher.

	Answers
1. A noun functions in all the kernel sentences as a_____.	1. subject
2. A second noun which refers back to the subject is found in Patterns_____and_____.	2. 3 and 10
3. A noun that follows a transitive verb functions as_____.	3. direct object
4. _____such as the, an, some signal nouns.	4. Determiners
5. _____endings such as 's, s (plural), also signal nouns.	5. Inflectional
6. In summary, the clues as to whether or not a word is a noun are a)_____in the sentence, b)_____such as a, the, and c)_____such as 's,s.	6a. position b. determiners c. inflectional endings

DITTO 24

REVIEW: VERBS

Instructions:

This exercise will enable you to summarize your knowledge about verbs. Fold the right margin along the dotted line. After you have completed the exercise, unfold the margin once more and compare your answers with those in the answer column.

If you want additional help on verbs, arrange to work with a small group studying verbs or arrange a conference with your teacher.

	Answers
1. A verb functions in all the kernel sentences as a part of the_____.	1. predicate or verb phrase
2. Verbs tell tense with_____.	2. auxiliaries
3. The auxiliary be helps the verb "tell"_____ tense.	3. present
4. The auxiliary have helps the verb "tell" _____ tense.	4. past
5. An inflectional ending that signals past tense in a verb is_____.	5. -ed
6. The third person singular form of the verb has _____as an inflectional ending.	6. -s
7. Words such as may, can, will used with verbs are called_____.	7. modals
8. Among the words foolish, fool, well, think thought, fast, only_____cannot function as a verb.	8. foolish
9. The word (con´vict, convict´) is a verb._____	9. convict´
10. Most verbs have_____forms, which are_____.	10. five forms: infinitive third person singular present participle past tense past participle

DITTO 25

REVIEW: SUBJECT AND VERB AGREEMENT

Instructions:

This exercise will enable you to test your skill in matching singular subjects with singular verbs and plural subjects with plural verbs.

Fold the right margin along the dotted line. After you have completed the exercises, unfold the margin once more and compare your answers with those in the answer column.

If you want additional help on subject-verb agreement, arrange to work with a small group studying the problem or arrange a conference with your teacher.

		Answers
1.	One of the students in my class-es (speaks, speak) fluently.	1. speaks
2.	One boy on the varsity (is, are) six feet tall.	2. is
3.	Several of the students in my class (speaks, speak) fluently.	3. speak
4.	Some of the boys on the varsity (is, are) six feet tall.	4. are
5.	One of the boys on the varsity (is, are) six feet tall.	5. is
6.	On the varsity (is, are) none who is six feet tall.	6. is
7.	On the varsity (is, are) some who are six feet tall.	7. are

DITTO 26

ERRATIC PATTERNS OF PRONUNCIATION:

PRONUNCIATION
Anonymous

When the English tongue we speak
Why is break not rhymed with freak,
Will you tell me why it's true
We say sew, but likewise few,
And the maker of the verse
Cannot cap his horse with worse?
Beard sounds not the same as heard;
Cord is different from word;
Cow is cow, but low is low;
Shoe is never rhymed with foe.
(Sullivan rhymes show with shoe.)
Think of hose and dose and lose,
And of goose and yet of choose.
Think of comb and tomb and bomb,
Doll and roll, and home and some.
And since pay is rhymed with say
Why not paid with said, I pray?
We have blood and food and good;
Would is not pronounced like could.
Wherefore done, but gone and lone?
Is there any reason known?
And, in short, it seems to me
Sounds and letters disagree.

THINK SHEET NO. 5

1. Human beings have been able to talk for _____ years.

2. Human beings have been able to write for about _____ years.

3. A child begins to talk when he is _____ years old.

4. When a child first begins to talk, he uses single words like "Mommie" and "Doggie" because ____.

5. Most children are able to say what they want to say by the time they are _____ years old.

6. Writing is taught to children when they are about _____ years old.

7. Reading is taught to children when they are about _____ years old.

8. Talking in conversation is (easier) (harder) than writing.

9. Reading is (easier) (harder) than writing.

10. Listening is (easier) (harder) than talking.

11. When a person reads, he also has to listen. (True) (False)

12. When a person writes, he also has to listen. (True) (False)

13. When you are in school you spend time reading, writing listening and talking. Rank these language activities in order of frequency - the one you do the most will be number (1); the one you do the least will be number (4).
    (1)
    (2)
    (3)
    (4)

THINK SHEET NO. 5 (continued)

14. Out of school you spend time reading, writing, listening, and talking. Rank these language activities in order of frequency - the one you do most often will be number (1); the one you do the least will be number (4).
(1)
(2)
(3)
(4)

TO THE TEACHER:

POSSIBLE RESPONSES TO THINK SHEET NO. 5

Items 1 and 2

Certain scholars (archaeologists, anthropologists, historians, and linguists) have been studying about people and language for many years. At present they tell us that all of the evidence they have found indicates that man has been able to talk for many thousands of years. Exactly how long is not known. The estimates range from 50,000 to a half million years.

They do tell us, however, that people have been able to write for only about 6,000 years. (Here the teacher may want to illustrate briefly the evolution in writing--pictograph, cuneiform, alphabet.)

Implication: In addition to learning that man has been speaking much longer than he has been writing, the student should be led to see that the way one sets words down in writing has much the same order that words have in speech. In other words, writing is based largely on speech patterns. This is an important concept in readying the students to use the OAV procedures.

Items 3, 4, 5

Conclusions here will vary, certainly, but it is generally agreed that most children begin to talk somewhere in their first two years, that their earliest recognizable words are single ones because they are influenced by people and things closest to them. For example, the child begins to make recognizable sounds like "muh-muh," "dad-duh," and "gog" (dog), because his parents and other members of his family say certain single words over and over in situations that permit the small child to associate these words with persons and things. By the time most children are six years old (scholars agree) they can string together words in sentences so that with few exceptions, these utterances are meaningful and serve the child's immediate needs.

Implication: In concluding that children can generally "say what they want to say" by the time they are around six years old, the class should be led to respect the tremendous progress in language development a child makes in the years from two to six. In fact, the child learns to use all of the basic speech patterns of the language by his sixth birthday.

Items 6 and 7

Although many children are "exposed" to reading and writing before they come to school, and some can read simple things and write a few words (their names, for example), generally children start the process of learning to read and write in the first two grades in school. Through the elementary grades there is more emphasis on oral work than in junior high and high school. For example, teachers spend a great deal of time reading to students, and students spend considerable time in "read aloud" situations. These activities make the words on a page come alive for students. They learn to put expression into their reading by imitating the ways the teacher, parent, or older brother or sister express themselves when they read to children. When writing, many children in the early elementary grades say the words, sometimes almost audibly, as they write them on paper. (The teacher might ask the students at this point to discuss the reasons small children do this.)

Implication: "Taught" is a key word in Items 6 and 7 because reading and writing are not natural forms of the language, but consciously invented forms which must be consciously learned. Yet the learning of these new forms and the successful use of them depends to a large degree upon whether or not the student is able to bring to bear all that he "knows" about the oral language. The sooner he perceives that the printed page is "talking" to him the sooner he finds satisfaction in reading. The same is true of his writing.

Items 8, 9, and 10

The class will probably conclude that talking is easier than writing, that reading is easier than writing, and that listening is easier than talking. (The teacher might find it interesting to question the students at the end of the course to see if their feelings about the ease of listening changed during the course.) In considering Items 8, 9, and 10, the teacher can ask the students to look at the conclusions already drawn from the other items.

Implication: The students should begin to see that all of their conclusions are beginning to have some kind of a direction: that is, that speech, the most natural form of expression, is learned earliest, is used most often, and is most flexible. For example, they can talk and listen in complete darkness but need light and certain materials to read and write. They should conclude that writing and reading, which are inventions, require, in most situations, more effort and concentration than do speaking and listening.

Items 11 and 12

In all liklihood students will not have thought about the existence of an "inner ear" and its relationship to reading and writing. It is possible that class consensus is that both items be marked "false." If this is ture, the teacher has an excellent opportunity to introduce three simple experiments that should help to clarify what the term "listening" implies here.

In reference to Item 11, the teacher can read the following two situations to the class:
Situation 1: A girl comes into the house after having a fight with one of her friends. She sits down in a chair and her little brother sneaks up on her and begins to tickle her neck with a feather from his Indian hat. Here in print is what the girl says to him. (The teacher writes this on the chalkboard, "Don't do that!" He asks the class if they can *hear* it--*hear* just how it would sound.)
Situation 2: The same girl is at a party and having a good time. The hostess who is the girl's closest friend tells the girl that she is going to announce her to the rest of the guests and ask her to play her guitar and sing. The girl *wants* to be asked to sing. She is secretly glad that her hostess will call for the group's attention. (The teacher again writes on the chalkboard, "Don't do that." He asks the class to *hear* the second statement. Obviously a good discussion is likely to arise when students compare the words that have the same graphic pattern but different oral forms. The situations will make clear to the students that the first "Don't do that!" is said in anger or irritation, while the second is expressed with less intensity and in a tone of good humor.)

To get at Item 12, the teacher can demonstrate a third situation:
Situation 3: The teacher can say to the class: "I want you to think of a friend you might write a letter to. I want you to sit back, put your pencils on your desks, and observe what I am doing at the chalkboard. Then, I want you "to hear" in your mind the first two lines that you are going to write to that friend, telling him what I am doing at the board. I want you to hold those two lines in your mind, "to hear" them so clearly that you could come up and write them quickly on the board if you were asked to do so."

The teacher then draws squares, circles, or a picture. In about a minute the teacher asks some of the students to repeat their two opening lines. In conclusion, the teacher should ask the students if they really needed to "listen" in each of the three situations.

Implication: The students should see that when they read or write something, they really are listening to themselves, to the built-in models in their minds. When the printed page becomes the stimulus for the reader, the reader's mind takes a fast inventory of the models stored there and selects the one that fits. There is a dialogue model, a narrative model, and so on ad infinitum. The same activity takes place when the individual decides to produce writing. His mind selects a model which it feels will do the job. It recognizes, for instance, that writing situations differ; that a note to a friend in class is not the same kind of communication problem as a letter or a theme.

Items 13 and 14

Undoubtedly the rankings will vary. However, the fact that each student thought about these language activities and gave them an order is more significant than the order he decided upon because the items themselves forced him to consider the matter (perhaps for the first time) and evoked some interest and attention. The teacher now can simply tell him that studies have shown that people listen more than they talk, read, or write; that they speak more than they read or write, and that they read more often than they write. Writing is the least used language activity. In school, language activities fall into a different order. Listening is still at the top of the list and writing is still the least used for of language, but reading ranks second and talking third.

IN SCHOOL	OUT OF SCHOOL
Listening	Listening
Reading	Talking
Talking	Reading
Writing	Writing

The teacher should pose the question: "Why do school langauge activities fall into a different order from the order for the population as a whole?" This will require the students to examine the reasoning behind the order they chose and will lead them to discover the differences between language behavior in and out of school.

Implication: Students should observe that schools concentrate upon improving skills in the least natural forms of the language, namely, reading and writing.

They should also consider the facts that listening is: a. the heart of language behavior and b. present and operating at all times if only by implications. If listening is not functioning, the success of any would be communicator is threatened or impaired. In fact, one learns to speak by listening. The degree to which the reader hears the printed word affects how well the reader comprehends, and the ability to hear himself determines how well the writer writes.

TRANSPARENCY MASTER 1

LANGUAGE CLUES

Instructions:

A. Arrange the following scrambled words into two English sentences. Be ready to support your sentences. Be ready also to demonstrate variations in the arrangement of these words.
   1. the, many, at, sniggled, elfdorms, mirlously, derkinds.
   2. claws, scratched, with, Mary's, cat, Siamese, long.

GENERALIZATIONS

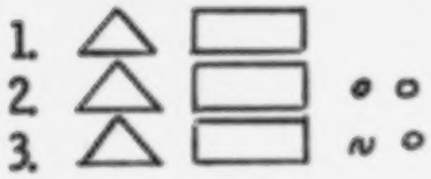
A.
   1. Substitute three, some, his, and our for the word, the in the first unscrambled sentence.
   2. List at least three additional words that can function in place of the word the in the first sentence.

B. Why is the term determiner applied to words such as the, some, our when these words are used with nouns? What appears to be the function of these words?

TRANSPARENCY MASTER 2

PATTERN 1: INTRODUCTION

Here are a few group geometric designs. Notice how readily your eye analyzes the variations among the groupings. Explain how each of the following groups vary.



English sentences vary in design (pattern) also. Can your eye analyze the variations in the sentences below?

1. Our combo sings.
2. Our combo looks good at any dance.
3. Our combo sings songs.
4. Our combo is a winner at any dance.

Which of these patterns is the most basic pattern?

TRANSPARENCY MASTER 3

PATTERN 1

A sentence consists of a noun phrase (NP) and a verb phrase (VP). The formula for a sentence then is:

$S \longrightarrow \boxed{NP} + \boxed{VP}$

Pattern 1 $\longrightarrow \boxed{(D)N_1} + $ V-i (Adv-manner -place -time)

Mary	+	laughs.		
Mary		laughs	easily.	(Adv-manner)
Mary		laughs	at home.	(Adv-place)
Mary		laughs	now.	(Adv-time)

Problem:

Substitute other examples for adverbs of manner, place, and time.

Adv-m	Adv-p	Adv-t
1.	1.	1.
2.	2.	2.
3.	3.	3.

ALTERNATE TRANSPARENCY MASTER 3

PATTERN 1

A sentence consists of a subject and a predicate. This statement can be represented as follows:

Sentence ⟶ $\boxed{\text{Subject}}$ plus $\boxed{\text{Predicate}}$

S ⟶ $\boxed{\text{Subject}}$ + $\boxed{\text{Predicate}}$

Examples:	Mary		laughs.
	Mary		laughs easily.
	Mary	+	laughs at home.
	Mary		laughs now.

Study the underlined words in the last three examples. What additional information does the word easily give? At home? Now?

These underlined words are called adverbs.

How would you illustrate this adverb in the sentence pattern?

TRANSPARENCY MASTER 4

PATTERN 2

S	NP	+	VP	
Pattern 2	(D)N$_1$	+	V-i seem	Adj
Examples:	That cake	+	looks	good.
	The day		seems	long.
	Mary		appears	happy.
	The lamp		feels	hot.

Problem:

Which of the following is not Pattern 2?

The man	+	looks	around.
The man		looks	angry.
The man		looks	kind.

ALTERNATE TRANSPARENCY MASTER 4

PATTERN 2

Pattern 2 consists of:		Subject	+	Linking Verb	Adj
Function	:	Subject	+	Linking Verb	Predicate Adj Subject Complement
Examples	:	That cake		looks	good.
		The day	+	seems	long.
		Mary		appears	happy.
		The lamp		feels	hot.

Problem:

Which of the following is not Pattern 2?

The man		looks	around.
The man	+	looks	angry.
The man		looks	kind.

TRANSPARENCY MASTER 5

PATTERN 3

$$S \longrightarrow \boxed{NP} + \boxed{VP}$$

$$\text{Pattern 3} \longrightarrow \boxed{(D)N_1} + \boxed{\begin{array}{ll} V\text{-}i & (D)N_1 \\ \text{become} & \end{array}}$$

Mary		became	our	secretary.
Mary	+	remained	our	secretary.
John		remains	our	friend.

Problem:

Explain what you think are the similarities in the patterns in the following sentences. What are the differences?

1.	Mary		became	our	secretary.
2.	Mary	+	became	sad.	
3.	Mary		invited	our	secretary.

Which is an example of Pattern 3?

ALTERNATE TRANSPARENCY MASTER 5

PATTERN 3

Pattern 3 consists of:	Subject	+	Linking Verb	Noun
Function :	Subject	+	Linking Verb	Predicate Noun or Subject Complement
Examples :	Mary Mary John	+	became remained remains	our secretary. our secretary. our friend.

Problem:

Explain what you think are the similarities in the patterns in the following sentences. What are the differences?

1.	Mary		became	our secretary.
2.	Mary	+	became	became sad.
3.	Mary		invited	invited our secretary.

Which is an example of Pattern 3?

TRANSPARENCY MASTER 6

PATTERN 4

S ⟶ NP + VP

Pattern 4 ⟶ $(D)N_1$ + V-t $(D)N_2$

$(D)N_1$	+	V-t	$(D)N_2$
Mary		invited	Joan.
Mary		sent	the letter.
Mary	+	played	the record.
Mary		recorded	the play.
Mary		needed	help.

ALTERNATE TRANSPARENCY MASTER 6

PATTERN 4

Pattern 4 consists of:	Subject	+	Transitive Verb	Dir. Obj.
	Mary		invited	Joan.
	Mary		sent	the letter.
	Mary	+	played	the record.
	Mary		recorded	the play.
	Mary		needed	the help.

TRANSPARENCY MASTER 7

PATTERN 5

$$S \longrightarrow \boxed{NP} + \boxed{VP}$$

$$\text{Pattern 5} \longrightarrow \boxed{(D)N_1} + \boxed{V\text{-}t \quad (D)N_3 \quad (D)N_2}$$

Mary	+	gave	her	the	book.
Mary		sent	John	the	letter.
Mary		played	us	the	record.
Mary		brought	us	the	gift.
Mary		threw	John	the	ball.

ALTERNATE TRANSPARENCY MASTER 7

PATTERN 5

Pattern 5 consists of:	Subject	+	Transitive Verb such as give	Indirect Object	Direct Object
	Mary		gave	her	the book.
	Mary		sent	John	the letter.
	Mary	+	played	us	the record.
	Mary		bought	us	the gift.
	Mary		threw	John	the ball.

TRANSPARENCY MASTER 8

PATTERN 6

S → NP + VP

Pattern 6 → $(D)N_1$ + V-t $(D)N_2$ $(D)N_2$

consider

or

V-t $(D)N_2$ Adj

consider

My brother	+	considers	John	his friend.
My brother		considers	John	friendly.
My brother		thought	John	friendly.
The coach		called	John	a leader.

ALTERNATE TRANSPARENCY MASTER 8

PATTERN 6

Pattern 6 has two forms:

A.	Subject	+	Transitive Verb such as consider	Direct Object	Noun as Object Complement
	My brother	+	considers	John	his friend.
	The coach		called	John	a leader.

B.	Subject	+	Transitive Verb such as consider	Direct Object	Adjective as Object Complement
	My brother	+	considers	John	friendly.

TRANSPARENCY MASTER 9

PATTERN 7

S →	NP	+	VP		
Pattern 7 →	(D)N_1	+	V-t elect	(D)N_2	(D)N_2
	My class	+	elected	John	president.
	The team		voted	John	the best player.
	The team		made	John	captain.
	The class		chose	Mary	secretary.

ALTERNATE TRANSPARENCY MASTER 9

PATTERN 7

Pattern 7 consists of:

Subject	+	Transitive Verb such as elect	Direct Object	Noun as Object Complement
My class	+	elected	John	president.
The team		voted	John	the best player.
The team		made	John	captain.
The class		chose	Mary	secretary.

TRANSPARENCY MASTER 10

PATTERN 8

You will recall that Pattern 1 consists of

NP	+	VP	
(D)N_1	+	V-i	(Adv-manner -place -time)
My friend My friend My friend	+	arrived arrived arrived	wearily. here. today.

TRANSPARENCY MASTER 10 OVERLAY

Pattern 8 differs from Pattern 1 in two ways. Compare the patterns. What are the two changes?

NP	+	VP	
(D)N_1	+	be	(Adv-place -time)
My friend My friend	+	is is	here here today

ALTERNATE TRANSPARENCY MASTER 10

PATTERNS 1 AND 8

Pattern 1	Subject	+	Intransitive Verb	Optional Adverb manner, place, time

Examples	Your friend		arrived wearily.
	Your friend		arrived here.
	Your friend	+	arrived today.
	Your friend		arrived here today.
	Your friend		wearily arrived here today.

Pattern 8	Subject	+	be adverb of place, time
	Your friend	+	is here.
	Your friend		is here today.

Problem:

Which of the patterns appears to be more limited? Explain.

TRANSPARENCY MASTER 11

PATTERN 9

You will recall that Pattern 2 consists of

NP	+	VP	
(D)N$_1$	+	V-i (seem)	Adj
Mary John	+	seems looks	kind. tall.

TRANSPARENCY MASTER 11 OVERLAY

Pattern 9 differs from Pattern 2 in only one way. Compare the patterns. What is the one change in Pattern 9?

NP	+	VP
(D)N$_1$	+	be Adj
Mary John	+	is kind. is tall.

ALTERNATE TRANSPARENCY MASTER 11

PATTERNS 2 AND 9

Pattern 2	Subject	+	Linking Verb such as seem	Adjective as Subject Complement or Predicate Adj.
	Mary John	+	seems looks	kind. tall.

Pattern 9	Subject	+	be Adjective as Subject Complement or Predicate Adjective
	Mary John	+	is kind. is tall.

TRANSPARENCY MASTER 12

PATTERN 10

You will recall that Pattern 3 consists of

NP	+	VP	
(D)N_1	+	V-i become	(D)N_1
Jeff Jeff	+	became remained	my friend. my friend.

TRANSPARENCY MASTER 12 OVERLAY

Pattern 10 differs from Pattern 3 in only one way. Compare the patterns. What is the one change in Pattern 10?

NP	+	VP
$(D)N_1$	+	be $(D)N_1$
Jeff	+	was my friend.

ALTERNATE TRANSPARENCY MASTER 12

PATTERNS 3 AND 10

Pattern 3	Subject	+	Linking Verb such as become	Noun as Subject Complement or Predicate Noun
	Jeff	+	became	my friend.
	Jeff		remained	my friend.
Pattern 10	Subject	+	be noun as Subject Complement or Predicate Noun	
	Jeff	+	is my friend.	

TRANSPARENCY MASTER 13

TRANSFORMS FROM PATTERN 4

Kernel sentences, Pattern 4:

Jim is writing a letter.

Transforms of the kernel are:

1. Is Jim writing a letter?
2. What is Jim writing?
3. Jim isn't writing a letter.
4. Isn't Jim writing a letter?
5. The letter is written by Jim.

TRANSPARENCY MASTER 14

THE PASSIVE VERB TRANSFORMATION

Add the correct verb forms to generate a passive sentence.

1. Mother ____________________ a gold pin.
be + V-t + en
(give)

2. A gold pin ____________________ to Mother by Dad.
(give)

3. A gold pin ____________________ by Dad.
(give)

4. The play ____________________ by the drama class.
(give)

5. Reports on new discoveries in atomic research ____________________
(give)
by scientists.

Now transform these examples of the passive verb into active verbs. Rewrite the sentences.